

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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E. S. WILLARD.

N.S. Leary





The Matinee Girl thinks that Lulu Glaser is one of the best fellows she ever met. Miss Glaser is the daintiest, sweetest little woman in comic opera to day, and at home she is more like a great, jolly school girl than one of the most successful women on the stage.

And she is so orderly and methodical in her ways, besides being a great student, that when I see her trunks and her dressing-table and her desk I feel as though I want to crawl into a knothole.

Everything is in its place; every string and every button are foremost among the troubles we women have, you know. Her books are all in a row and all catalogued by the young woman herself.

What do you think of that for a comic opera queen who is supposed to live in picturesque disorder and never to know where her other clothes are?

And after all, disorder is rarely picturesque. It is all very well to read about it, but it usually resolves itself into soiled elder-down wrappers and slippers that are retromous at the toe and negligee at the heel.

Marie Studholme is really the only woman I know that can be disorderly and picturesque at the same time. But she is such an artistic thing that she seems made for a Dresden china plate or a little statue for the cabinet.

I called to see her one day last week and was shown up to her room in the Marlborough by a willing but too previous servant. The door of the suite stood open. The bell did not ring, so I entered and walked through the hallway into the little sitting room.

As I did so I heard an immense splashing from some inner room, and concluded that my hostess was taking her morning bath. It was 12 o'clock, and quite time for a morning bath.

The room was a picture. There was a piano with music on the rack and music on the top and music on the floor and music all over the place. There were big American beauties in vases and there were violets and lilies on the table and the mantel. There was a tea service on a little table and a box of biscuits and a bottle of Scotch whisky and a few empty club sodas and a basket of fruit and a few tins of bon bons scattered about.

There were photographs and books and—just then a curly head was thrust into the room and a musical English voice queried: "Are you alone? Because, don't you know, I'm not dressed yet." And on being reassured that no mere man was on the scene she came into the room in a long chemise that reached her slippered feet.

You ordinary people may have seen Marie on the stage, or on the street, or driving in the Park. But you don't know what a really lovely thing she is until you see her in a chemise. And of course you never will.

Then she started to dress, and put on a ridiculous little Empire corset of pink taffeta with rosebuds embroidered on it; and then a petticoat of rose colored silk with a flounce of duchesse lace and little knots of ribbon here and there.

Then a bodice, a skirt, and a big black hat with plumes, a pair of gloves, and she was ready. She was going to have some photographs taken at Jimmie Breen's studio.

"Do you think I'll do?" she asked anxiously. "You know at home I'm not used to being such a great beauty, and I'm trying to live up to my reputation."

Then we went out together. It's a great thing to have a pull with all these howling beauties. I know lots of chappies that will envy me when they read this.

Has there ever been a play written yet in which the football man was represented except as a caricature—a long-haired, vacuous youth who lipped and said foolish things?

I don't think so. But I met a lot of the Yale football boys last week. I went on to New Haven with a jolly chaperone who has a son, or a brother, or some old relative up there, and I discovered that the football man has been maligned.

The eleven of this year will really represent the very pick of the college. The men who are way up in science, in literature, in theology even, are in with 'Varsity squad.

And can't they play football just! And aren't they giants! Think of a young man of nineteen weighing a hundred and seventy pounds and measuring forty-six inches across the chest and seventeen about the biceps.

That is a general plan of the football man of Yale this year. He ought to be dramatized and set to slow music, I think. With such men as Captain Rogers, Benjamin, Chamberlain, Ely, and Cutten in football there ought to be no more un-funny jokes slung at the leaders in one of the grandest athletic games the world has ever known.

That's what the Matinee Girl thinks.

I rode down town in a Broadway car with Henry E. Dixey the other morning and noted with surprise that the vanderbilt business has acted as a beautifier in his case, and that he looked once more like the statue that wasn't born, but was quarried, about which our big sisters used to rave a few years ago.

If the continuous performance acts in this way, Keith and Proctor will soon have half the society men in town begging for engagements. The only successful act a New York society man could do continuously, however, would be an imitation of a man taking a drink.

And audiences are thirsty enough, goodness knows, without anything to egg them on in that way.

And talking of eggs, gentle reader, have you ever noticed the different grades of eggs that the nearest dairy or market keeps? I have been studying out the problem lately and trying to discover where the line is drawn—the awful line that marks the difference in price.

First there are "new laid eggs." These cost sixty cents a dozen. Then there are "strictly fresh eggs," which come at about forty per. Then the "fresh eggs" are thirty cents, and then, horrible to relate, there are still "eggs." Just plain eggs.

I think there must be the kind that actors are egged on and off with, don't you?

THE MATINEE GIRL.

## BOOKS REVIEWED.

HER LAST REHEARSAL, a play by Willard Holcomb. Will A. Page, Washington, D. C.

A very dainty one-act comedietta is Her Last Rehearsal, written by Willard Holcomb, dramatic editor of the Washington Post, and printed in handsome pamphlet form by Will A. Page, at the Capital. The play, which has enjoyed successful productions at the Grand Opera House and the National Theatre, Washington, and at the Castle Square Theatre, Boston, tells the story of a young woman ambitious to shine in the high walks of the drama. She has determined to give a public performance, appearing as Juliet, and the scene shows the theatre stage cleared for rehearsal. The Romeo, an experienced professional, and the stage-manager are awaiting the coming of Juliet. Romeo accuses the manager of imposing upon the young woman, whose money is being spent in an utterly vain cause, as she has no spark of dramatic talent.

Juliet comes, unseen by the men, in time to overhear this announcement, and the rehearsal begins, offering many chances for clever playing. Juliet is stiff, amateurish, ill at ease; Romeo tender, considerate, sympathetic; the manager impatient, provoked, rude. In the end Juliet accuses Romeo of the remarks which she has overheard, and he tells her that they were prompted by true love and the wish to save her from failure and ignominy. As the curtain falls she gives her heart to Romeo, announces the performance postponed, and the stage-manager sinks into a chair utterly squelched.

The play is well written, quick, and effective, with no asides nor soliloquies, and should be most acceptable for professionals or for clever amateurs. Permission to present the work may be obtained of the author.

WHISPERS OF A WIND-HARP, a book of verses by Anne Throop. Published by the author, New York.

The most remarkable feature about Anne Throop's book of verses is an introduction by Sadakichi Hartmann. This "leitmotiv" is one of the most extraordinary collections of strange words ever encountered by the writer. It deals with "the lady dressed in the monotonous nuances of Northern twilight," whose address was the "dark castle of the Decadence, perched upon white naked rocks near the interminable sea." This estimable lady had a "page, dressed in black, with the psychological awkwardness and erotic subtlety of some young Pre-Raphaelite maiden," who comes across a dried at a "frozen fountain where once, in soft lamplight days of yore, she and her argenteo playmates gambled in roundelay." And then there were a window "flamboyant with decadent faith," and a dream "confused in the dawn colors of a soul," and a "celadon sky."

After all this, one must marvel at the verses of its inspiration, for they betray small facility of phrase, and some doubtful grammar. It is to be regretted sincerely that the authoress should have been smitten with the yearning to be obscure, to affect vagueness and gloomy depth, because she displays a pretty fancy and much of good taste. The verses entitled "The Great Rock and the Sea" reveal a truly poetic imagination, and "The Dead Summer" is decidedly good. But "The Song of the Earthborn" and "The Song of the Wind" are quite other things. Yet none of the verses can efface the impression made by the introduction.

PISTOLS FOR TWO, a comedietta; and EXPIRATION, a tragic drama, by Rollin Cutter. Penn Publishing Company, Philadelphia.

Rollin Cutter has published two widely differing one-act plays in Pistols for Two, and Expiration. The first is a lively, bustling little farce, not unlike many other plays of its sort, but sufficiently crowded with action and complication to insure its success as a merry-making, if performed with spirit. It is admirably adapted to the purposes of amateurs, and involves three male characters and one female. Expiration, on the other hand, recites a tragic episode of gloom and darkness, strong in purpose, picturesquely sombre, offering many opportunities for virile, realistic impersonation; and worthy of most serious effort.

## LITTLE MONTE CRISTO CLOSES.

Little Monte Cristo closed at Troy, N. Y., on Sept. 29. Bessie Bonehill, the star of the attraction, under management of the Jacobs Amusement Company, said to a Mirror reporter:

"The company had been out about a month, and would have been still on the road had not the management taken money earned by it to keep another company that was not prosperous in the field. Two weeks' salary is due me and other members of the company."

"I wish my professional friends and the public to know the facts in this case. I had no proprietary interest in Little Monte Cristo. I was engaged on a salary, and I had no sooner returned to New York than I received several offers, one of which, made by Mr. Rich, to join The Widow Jones company in Philadelphia, I at once accepted."

Miss Bonehill, although she had lost several hundred dollars in salary, when she arrived in New York sent from her personal funds money to assist several young women of the company to this city.

## NEW PRODUCTIONS AT THE PEOPLE'S.

A. H. Sheldon and Co., the new lessees of the People's Theatre, determined that their patrons shall lack little in the way of dramatic novelty, have arranged already for many first productions at their house. Among the plays to be seen at the People's this season for the first time in New York are Seven Sins, Life in the Tenderloin, Under the Dome, The Heart of Chicago, Shannon of the Sixth, Madeline of Fort Beau, The Guilty Mother, Finnegan's Courtship, Old Money Bags, The Midnight Chime, Blackwell's Island, The Adventures of a Detective, The Wyoming Mail, The Life Apprentice, and Putnam, the Iron Son of '78. The latter will be the first play of its sort seen here for fifteen years, as it will serve to close a twelve-act circus performance given in an eighty-foot portable ring. This last attraction will be known as A. H. Sheldon and Co.'s American Circus.

## DAMAGES AGAINST A RAILROAD.

In February, 1895, the local officials of the Illinois Central Railroad refused to move a car containing the scenery and properties of the Byrne Brothers, of Eight Bella, from Decatur, Ill., where it had been loaded, and this refusal caused the company to lose a night at Bloomington, Ill. W. E. Flock, manager for the Byrne Brothers, brought suit against the railroad company for damages, and last week the case was decided in favor of the plaintiffs and a verdict for \$200 damages and costs awarded against the railroad company.

## ON THE RIALTO.

DR. GANADIN, the Brahmin who has been delivering lectures in this country, saw Magician Kellar's performance recently in Philadelphia, accompanied by ex-Judge R. W. McBride. The Brahmin was very much puzzled by Mr. Kellar's tricks, and Mr. Kellar, for the benefit of the man from India, introduced his new "Hindoo Clock Mystery." After the performance the Brahmin was asked what he thought of the magician's feats, which are admittedly all tricks. "They are not all tricks," he replied. "It would be impossible for him to perform all those feats if they were mere sleight-of-hand affairs. I am quite sure that some of them are the result of physical development, particularly the one he calls his 'Hindoo Clock.' I have never seen anything like it in India."

JOHN RAY has been telling a New England newspaper about the "house wagon" in which he and Emma Ray enjoy their vacations. Said Mr. Ray: "We had the wagon made in Washington, and it was sent to Chicago to be fitted up two years ago. It weighs 1900 pounds, fitted with every convenience, including bicycles, guns, fishing outfit, domestic articles, and an aluminum boat that takes apart in three pieces. The boat cost \$100. In it we fish, and many a fine catch have we made in the lakes of northern Wisconsin."

"You see, we are independent of the railroads, and can make fifty miles a day without inconvenience. Two horses draw the wagon easily, in spite of the completeness of our outfit, for everything is of the lightest. Mrs. Ray bought all her cooking utensils of aluminum, and everything has its place in the wagon with the greatest economy of space, even to the cat tin underneath."

"The wagon is 12 feet long, 6 feet 4 inches high and 49 inches wide. It has seven windows, and is fitted up something like a Pullman car. We sleep in it and can spend the entire Summer traveling where we wish. It is an ideal way of spending the pleasant months in the country. We have visited during the last two Summers many fishing and hunting grounds off the beaten track, and would not give up the house wagon for any other vacation."

JOSEPH HOLLAND spent his Summer vacation down on Buzzard's Bay, where the ex-President came from. When not sailing the bounding main in his trusty yacht he sojourned in a small hostelry of the regulation Summer sort. Of course Mr. Holland was very popular at the little hotel, just as he is everywhere else, and so it is that some one of his admiring fellow lodgers has told a good story about him.

The management of the hotel, it appears, had elected to supply tea as the sole and only beverage at breakfast for upward of three or four days, when, one morning, to everyone's astonishment, another drink was placed upon the tables and introduced as coffee. Mr. Holland cautiously sampled the alleged coffee, and a look of deep thought appeared upon his face. Someone inquired his opinion in the matter.

"Well," observed the comedian, "I had noted the gradual disappearance of a haystack out in the field beyond, and had about decided that I knew whence came the tea, but I can't imagine where this coffee came from."

## MRS. DREW AS LADY MACBETH.

In an editorial upon the death of Mrs. John Drew, The Mirror, noting the versatility of that actress, mentioned Lady Macbeth as one of the several Shakespearean parts successfully essayed by her. Colonel T. Allston Brown, a well-known authority on matters of the theatre, thereupon wrote:

To the Editor of The Dramatic Mirror: Sir.—Will you kindly inform me what authority you have in stating that Mrs. Drew ever played Lady Macbeth? I have known the lady the last forty-five years of her life and I am positive that in all that time she did not assume the role. As I have no record of it, will you let me know when and where she essayed the role?

In its article on Mrs. Drew THE MIRROR reflected the remarkable activities of that actress in Philadelphia, where for many years she was the leading theatrical light, both as actress and manager; and the assumption that she had appeared as Lady Macbeth was based on the records of her work in that city. Quite sure that this assumption was correct, it was desired to confirm it for the information of all persons interested in theatrical annals. A letter was therefore addressed to P. H. Doyle, dramatic editor of The Philadelphia Times, whose assistance in definitely stating the fact was requested. Mr. Doyle has kindly sent to THE MIRROR a transcript of the advertisement of the performance, taken from the Public Ledger, as follows:

MRS. JOHN DREW'S ARCH STREET THEATRE. FAREWELL BENEFIT OF JOHN WILKES BOOTH. And his last appearance but one. To-night, Friday, March 13, 1893. MACBETH.

Macbeth	J. Wilkes Booth
Macduff	Barton Hill
Banquo	Mr. Albright
Malcolm	Mr. Ringgold
Lady Macbeth	Mrs. John Drew
Hecate	Mrs. C. Henri
First Witch	Mr. A. Bradley
Second Witch	Frank Drew

This pursuit of the exact date in this case, as will be seen from the above, affords other details of interest, and brings freshly to mind the fact that Mrs. Drew was an actress whose artistic variety was known only to the generations that saw her in her prime.

## POSTAL AUTHORITIES AWAKENED.

The heedless, persistent neglect of duty shown by post-office people in handling the mail of travelers has long been a sore trial to professionals on the road. At last the proper authorities appear to have been awakened to realize the seriousness of the situation, and First Assistant Postmaster-General Heath has issued orders which may do much toward remedying the evil. To Charles T. Murray, advance agent for the Barnum and Bailey show, belongs the credit for whatever reforms have been undertaken. Mr. Murray, who has suffered much of inconvenience through the ignorance, carelessness, and insolence of post-office clerks, addressed to the Post-Office Department, at Washington, specific charges against certain offending employees, and the result has been not only the issuance of peremptory reform orders, but the dispatching of Government men to investigate ill-conducted offices. The proper authorities having shown, at length, some disposition to enforce courtesy and regard for duty on the part of employees, it might be well for any persons finding cause for complaint to report the case fully to First Assistant Postmaster-General Heath, at Washington, and thus to help along the good work begun by Mr. Murray.

## PROFESSIONAL DOINGS.



The portrait above is an excellent likeness of the original Jolly Della Fringle, who appears at the head of her own company, presenting repertoire on royalty in the West. Miss Fringle has starred for five years with excellent success. Besides having the strongest popular-price attraction West, she has a beautiful Summer residence at Knorrville, Iowa, which was rebuilt last Summer and christened "The Maple," where professionals are ever welcome. Miss Fringle pays her royalties regularly, and does not wish to be confused with any other attraction bearing a similar name.

Arta Bowen has been giving readings at the Nashville centennial and in the Cumberland Mountain Summer resorts.

E. A. Bills has joined the Miles Stock company, to play characters and light comedy, introducing his drum-major specialty. Mrs. Bills (Etta Jones) mourns the loss of her father, who died Sept. 13 at Cedar Rapids, Iowa.

While at St. Paul recently, Lavinia Shannon and Gertrude Homans, of Miss Francis of Yale, were entertained by the wife of United States Senator Davis, of Minneapolis. Mrs. Davis took them driving, handling the reins herself, and gave a luncheon and reception in their honor, at which they met many of the fashionable ladies of St. Paul.

Miss Rennee and the Borani Brothers have sued Benjamin Cohen for alleged breaches of contracts involving their engagements in the spectacle Nature.

Abner McKinley, brother of President William McKinley, occupied a box at the Broadway last Wednesday evening.

Margaret von Nahel and Carlotta Stubenrauch, soloists with the Banda Rosa, will arrive this week from Bremen.

A new orchestra, made up of members of the Manhattan Musical Union, played at the Murray Hill Theatre last week.

Adelaide Cushman has returned to the city after a few weeks in the Adirondacks.

C. P. Flockton, Rowland Buckstone, Morton Seiden, Owen Fawcett, Kate Pattison Selten, and Blanche Weaver will play leading roles in support of E. H. Sothorn and Virginia Harned in The Lady of Lyons at the Lyceum, Thursday afternoon.

Lincoln J. Carter's latest production, Under the Dome, a five-act naval comedy-drama, by Mr. Carter and J. A. Fraser, Jr., was staged for the first time at the Lincoln Theatre, Chicago, Sept. 12, and proved a strong hit. It is being given a big scenic production. Two of the realistic scenes show a ferry-boat and the Samoan hurricane of 1889.

Never Again will replace A Night Out (The Gay Parisians) at the London Vandeville next week, but the last-named farce will continue its run at the Duke of York's Theatre.

Louise Truax is scoring a pronounced success with Banlon's Superba, giving her whistling specialty.

Robert Drouet's engagement with the Schiller Theatre Stock company, Chicago, has been prolonged six weeks, owing to the non-completion of the Columbia Theatre, St. Louis.

Mrs. F. Gonzales has made a pronounced hit playing a strong character role in Shall We Pardon Her.

F. A. Yelvington, specially engaged to originate the leading heavy role in A Guilty Mother, scored an immediate success and won much praise for his artistic work.

Thomas Marley, of Katie Emmett's company, was attacked last Tuesday by a vicious dog, at Plainfield, N. J., and severely injured.

Monroe and Hart report exceedingly good business. The epidemic of diphtheria at Lima, Ohio, which closed all public places, caused them to lose a night, Sept. 29, but Manager Edwin P. Hilton says the rest was welcome to allow them to prepare for their opening of the new Savoy Theatre, Chicago.

Manager E. S. Brigham has offered the use of the Crawford Theatre, St. Joseph, Mo., for a local performance to start a fund for a founding asylum at St. Joseph. Mr. Brigham's public-spirited offer has been highly praised by the newspaper which originated the asylum plan and by the citizens.

Gun Bothner will produce a new farce-comedy, A Run for Your Money, at Racine, Wis., on Oct. 17, the cast being made up of his company, now playing A Bunch of Keys.

The Germania Theatre was reopened last Wednesday evening with Dollars and Cents.

The Herbert Brothers introduced their stilt act in Nature last Thursday evening.

W. H. Leahy, of the San Francisco, has secured the Pacific Coast rights to The Geisha.

David Henderson has assumed the management of the Great Northern Theatre, Chicago.

Lillie La Rosa, wife of Alfred Kelsey, who has been very sick for the past three weeks, was taken to a hospital in this city last Thursday for treatment.

A hearing in supplementary proceedings in the case of John M. Morton against John A. Stevens, to recover a sum alleged to be due for services rendered in revising the play Jack Royal, was begun in Brooklyn last week, and will be continued to-morrow (Wednesday).



## IN OTHER CITIES.

## BROOKLYN.

SATURDAY, Oct. 2.

The recent cool, crisp evenings, which served to bring business at the majority of the local theatres up to the normal standard, disappeared with the hot wave that settled upon the town Thursday night, and from that time the attendance dropped to a degree that meant loss to all concerned, in nearly every place of amusement. Probably better receipts have been in evidence at the Montauk, where Margaret Mather has been seen for the first time locally in more than half a decade, than at any other neighboring establishments. Miss Mather made her re-entrance in the fine revival of *Cymbeline* which she introduced at Wallack's last Spring. The several splendid specimens of the scenic artist's work, notwithstanding the large territory in which they have since been exhibited, show no trace of travel stain, and have been as gratifying to the eye as when first used. This drama was repeated after-noon and evening of Wednesday and on Saturday night. Look was on Tuesday and Friday, Romeo and Juliet on Thursday, and *The House of the Dead* on Saturday matinee. Combined with the finished work of the star has been the admirable support contributed by Mark Price, Grace Hayck, William McVay, B. T. Ringgold, E. A. Eberle, and C. E. Larned. For the ensuing week Colonel Sina introduces for a second time *The Sunshine of Paradise Alley*, after which Stuart Robson will follow in a repertoire.

For the third time De Wolf Hopper has filled an engagement at the Columbia in El Capitán. While the cast in the main is the same as before, the performances have been given, paradoxical as it may seem, under very different conditions from those ruling during the first and second visits. Business has been satisfactory, though this place, like some of the others, has noticeably felt the advent of the sultry nights beginning with Thursday. For the benefit of those who no longer find the location of the Columbia convenient of access during the day, Manager Harry Mann has arranged to have a branch ticket-office in operation at 335 Fulton Street, which number is right in the heart of the shopping district and contiguous to the Montauk. The *Whirl of the Town* is the next attraction.

The Privateer has drawn well at the Grand Opera House, the audiences giving rapt attention to the unfolding of its interesting story, which, notwithstanding the drawbacks of unsuitable scenery, faulty costumes, and a generally slipshod style of production, has failed to excite the interest of the audience. Of a somewhat mediocre cast, Edward Elmer deserves credit for an honest effort to please, in which he was reasonably successful. Manager Frank Kibholz transfers *At Piney Ridge* to this stage on Monday.

The Park has offered Edwin Milton Royle's comedy-drama of *Friends Interpreted* by the house stock, and Weston and Doreux in a musical act. Pauline Von Arold in vocalists, and Brandon with a woman partner, Regene, who gave some new and startling feats of contortion. William Davidge appeared to special advantage as Hans Otto, and William Barry was particularly clever in a minor character of which he made much. In the musical scene, his singing antics were but a reflex of the feelings of the audience at the tenor of Edward Remond, who did not hesitate to inflict upon them a Rhapsody Hotchkiss by List, with a rhapsodic technique upon a grand piano that had seen better days. Giovanni Flats and A Lesson in Love is the next selection of plays.

At Piney Ridge has found both favor and profit at the Gayety, where George Waldron's delightful impersonation of Cindy has created many admirers. Manager Bennett Wilson has a strong card to follow in *The Greaser*, with Donnelly and Girard and their clever support.

The Sidewalks of New York has had a series of tonheavy but enthusiastic audiences at the Bijou, where Lillian Lewis next introduces her new play, *For Liberty and Love*.

The best feature of the week's offering at Hyde and Behman's has been Lizzie Evans and Harry Mills in a clever little conceit, entitled *A Strange Catastrophe*. The entertaining work of those bright "come," the Eldridges, and the "turn" of the three Gardner Brothers, in which little Dick's versatility should entitle him to about eighty per cent. of their earnings, proved to be next in merit. The Brothers Deonto in barrel jumping deservedly took first place at the top of the column. Frank D. Bryan's act is becoming moth-eaten. He should infuse some newness in it; even his political gags are twelve months old. Other features comprised the Three Sisters Franchonetti and Eulalie in various dances, Probel and Buge on their revolving ladder, Ed Reilly in his cage work, and the Tink and Leg Sisters, whose lack of refinement, to put it mildly, drew protests from all the local press when they last appeared at the Grand Opera House in John Bradley's *Money*, finished out the current programme.

Robie's Bohemian Burlesquers have had the S. R. O. sign out daily at the Star, and will be followed there by Fred Rydman's *New Night Owls*.

John W. Johnson's Octocorps have rendered their pleasing programme to good results at the Empire, where Robie's Bohemians migrate on Monday.

The Fugitive has amply satisfied the patrons of the Lyceum, and will be succeeded there by *The Dangers of a Great City*.

The Knickerbockers have had no cause for complaint as to the receipts over at the Unique, where Zittella's English Prologues are the next attraction.

It is promised that some signs of life will be in evidence at the American on Oct. 4, on which date *Montezuma* of Mexico is announced to reopen the long closed house. With the reopening of the Amphion on Oct. 11 all of the local theatres will then be in operation. At the Grand Opera House, Manager Kibholz now has the waters just prior to the raising of the curtain, ask all the wearers of intolerable head gear to remove the same before the play begins. As a result, Mr. Kibholz stands high in the esteem of the sterner sex who attend his attractive theatre.

SCHEDULE COOPER.

## DENVER.

A more representative and brilliant audience than that which gathered in the Broadway Theatre Sept. 30 to welcome the new stock co. has seldom been seen in a Denver theatre. The first-nighters were there en masse, and all society brightened the beautiful auditorium with its presence. Director R. L. Giffen has studied our public, and watched and helped the growth of the stock co. idea, and is as well equipped as any man in the West to understand that demand and fill it. That he has again succeeded this season has been evidenced by the tremendous house that came the opening night and testified its approval, by the good business done throughout the week, and by the many and favorable expressions of approval of the policy of the management and of the new co.

The choice for the opening bill was not a fortunate one. *New Blood* is not a great play, and in fact did not serve to present the stock co. as auspiciously as some other play might have done. While it contains considerable material of merit, it does not seem to be quite as attractively or well handled as one might wish, and the general impression produced by it is an unpleasant one. In fact, the play is talky, tiresome, and not especially interesting. It may be that Mr. Thum has spoken as by having written *Alabaster* first, but that as it may there is no comparison between that play and *New Blood*.

Judging by its worth in the present production it may be said with truth that the new stock co. is a decidedly evenly balanced and apparently thoroughly competent one throughout. The first impression is that its men are stronger, than its women, but that may be attributed to the tremendous play. Eugene Ormonde gave a careful and quite strong portrayal of Van Buren Crandall. In his conception of the character, however, he takes himself a bit too seriously, and this tends to show an apparent lack of magnetism in Mr. Ormonde. His work grows upon one, however, and he created a very favorable impression. R. E. Graham played Cordell Crandall with splendid effect. Mr. Graham's methods are artistic, and his admirable character portrayal proves him to be an actor of sterling ability. One of the most pronounced successes achieved was that of Fraser Coulter, who, as Bartow Adams, furnished much genuine comedy. As a typical man of the world Mr. Coulter's characterization was a happy one, and his performance was a success. An exceedingly clever portrayal was that of a young Andromache, delightfully played by Charles Wynne, while Louis

Rhine contributed a character study which may be commended for its make-up and admirable enactment. Charles W. Bower was conscientious in a somewhat thankless and impossible role not in his line. William A. Evans, Cecil Magnus, William Monroe, F. R. Hill, and Messrs. Van Meter, Fiske, Willard, Harwood, Clover, Kennedy, and Fairbanks assumed the minor male characters of the play. Nabel Eaton, although somewhat handicapped by the role of a heartless, scheming woman of the world, gave a consistent and in many respects noteworthy performance. The part, however, was scarcely a test of Miss Eaton's capabilities or limitations as an actress. She possesses a pleasant and well modulated voice, and, barring a somewhat serpentine and slightly undignified walk, she has a charming stage presence. Miss Eaton, withal, is a handsome woman, and wore some stunning gowns regally. Grace Scott, dainty, winsome, and pretty, instantly found a place in the hearts of the audience. Josephine Moore played her part with sympathy and understanding, and except a slight tendency to overact at times, which may have been caused by nervousness, her portrayal was a good one throughout. Eugenia Hayden had but little to do, but did it sweetly and nicely. Louise Mackintosh did not appear in this production.

There was one old face in the present co., and while no one in the audience saw it, still every one knew that Walter Clark Ballou was behind the scenes, and that a master of stagecraft with the soul of an artist was directing the entire production. The audience enthusiastically testified its appreciation of the stage settings, which were everything that could be desired, particularly that in the third act.

The biograph continues this season, as last, to prove a great attraction. The machine is better operated, and the views produced are of a better character than last season.

It is with pleasure that I accord great praise to the management. Messrs. Bush, McCourt, and Giffen, whose liberality and business enterprise render possible the production at popular prices of royalty plays by a competent co. In one of the most beautiful playhouses in the country, these gentlemen exercise a care and attention for the comfort and convenience of their patrons that is as extraordinary as it is novel in theatrical management. Excellent usher and water service, free cloak and bicycle check rooms, and regulations requiring the seating of late comers in the rear of the theatre until after the close of the act in progress, requiring ladies to remove their hats and politely but firmly requesting parents with crying children to abate the nuisance, are but a few of the many thoughtful things provided for by the efficient management.

The Governor of Kentucky will be produced at the Broadway week of Sept. 24.

Which has been the dark week of 20, opens 24 with *The Two Tens*. Bonnet assigned to a Tale of Enchantment, which opened at the Orpheum 18, continues at this house to good business, and will be succeeded 27 by *The Heart of Cuba*.

Mile. Sylvia, who upon the opening night at the Orpheum led the march of the Amazons, made such a pronounced hit, and was so favorably received, that she continued in the same role, replacing Rose Osborne, who had appeared in this character the first night.

F. E. CARSTAPHEN.

## MILWAUKEE.

A large and fashionable audience assembled at the Davidson Sept. 27, the occasion being the opening of Julia Marlowe's season and the first presentation in this city of *For Prince Charlie*. No other star has succeeded in winning the favor of Milwaukee audiences more than Miss Marlowe, who for the past three or four years has opened her season here, and that her popularity is as great as ever was clearly shown by the warm welcome she received. The touching and beautiful story of Scottish life and the thrilling incidents and scenes surrounding the uprising of the Scottish Highlanders in favor of Prince Charlie during the period of 1745-46 are vividly portrayed in this play and aroused much enthusiasm among the audience. In her interpretation of the part of Mary, Miss Marlowe added another laurel to her wreath: all the beautiful, tender, and sweetest instincts of a good and true woman's nature, in the hands of a sympathetic and intelligent woman like Miss Marlowe are vividly brought before us. In the milder scenes her artistic pathos is touching, while in the stronger ones she rises to the occasion with a force and fervor that is beyond criticism. The first appearance of Alfred Kendrick as leading man was a keen feature of interest, and upon his entrance he received an ovation. It would be impossible to judge fairly of his abilities from the first scene, as he was called upon to play the part of Prince Charlie, which does not afford much opportunity for an actor to demonstrate his powers. That Mr. Kendrick has talent is plainly evidenced, however, and his rendition of the part of the unfortunate Prince betrayed a keen and intelligent appreciation of the requirements of the character. Mr. Kendrick has a fine clear voice, delivers his lines with the most perfect enunciation, and with the additional advantage of a handsome face and graceful carriage possesses those gifts which are essential to the make-up of a good actor. The supporting co. is excellent, and particular mention is due to Dodson L. Mitchell, who in the part of Angus, the blind patriot, gave a performance for which he drew much praise, and the Tink and Leg Sisters, who in the role of Lady Clannmorris, gave a very refined and graceful interpretation. Bassett Roe as Lord Clannmorris was dignified and exact, and played his strong scenes with telling effect. Frederick Murphy, H. A. Langdon, Algernon Tassin, and T. L. Cartwright are all accomplished actors and fully equal to the more receptive parts. The play was given on Tuesday and Wednesday nights, and was well received. The cast included: Angus, Dodson L. Mitchell; Lord Clannmorris, Bassett Roe; Lady Clannmorris, Tink and Leg Sisters; Prince Charlie, Alfred Kendrick; Mary, Julia Marlowe; Angus, Dodson L. Mitchell; Lord Clannmorris, Bassett Roe; Lady Clannmorris, Tink and Leg Sisters; Prince Charlie, Alfred Kendrick; Mary, Julia Marlowe.

A hired girl opened at the Bijou Sept. 26 for a week's run. The matinee audience was a large one, and at the Sunday evening performance the S. R. O. sign was up once more. This is the first time the Bijou has had this season so far. Charles E. Blaney should be satisfied with the reception accorded his latest effort at its first appearance here. Though the piece, like many other farces-comedies of recent date, lacks any very definite plot, there is sufficient in it to create some laughable situations, added to which a number of good specialties are introduced, which furnish a large share of the entertainment. The co. is headed by James T. Kelly, who impersonates three characters. As the hired girl he made a distinct hit and won much applause. Fannie Fields was the recipient of repeated encores; her singing and dancing were among the best features, and her personal charms and cleverness won the audience. James F. Dolan and Ida Lombard gave a burlesque on the Sporting Duchess, which was cleverly done. Willis P. Sweetnam created laughter in his monologue. Tricie Wade sings some catchy songs. Horace Goldin does some good sleight-of-hand tricks, and Bessie Hall, a lively little singer, left a favorable impression. Satisfactory work was done by the balance of the co. Next week Straight from the Heart.

The Palace Theatre continues to attract good houses. The bill is frequently changed, and the management are receiving good support from the patrons.

Bessie Hall and Willis P. Sweetnam joined a Hired Girl here this week.

All the theatres did big business during State Fair last week.

C. L. N. NORRIS.

## KANSAS CITY.

Kansas City was favored this week with two new productions, *Miss Francis of Yale* and *A Cavalier of France*. The former was presented at the Costes Opera House Sept. 27-28, and proved one of the most popular of taking a lively college boy, masquerading for a woman furnished the main spring for the author to work on and provide four acts of constantly increasing fun of the liveliest kind. Etienne Girardot in the title-role made his first appearance here and gave a delightful performance, being clever and evincing great pantomimic talent and good taste. Laraine Shannon in numerous scenes was as popular as the star, and her infectious laugh brought her numerous recalls at the close of the third act. Idaline Cotton as the French maid was strictly up to date. Owen Westford as the frivolous uncle was a decided favorite, and the other characters were splendidly cast. Andrew Mack 4-9.

The annual engagement of Louis James at the Grand has come to be recognized as one of the most sterling attractions of the season. Its attractiveness was enhanced this year by the presentation of his

new piece, entitled *A Cavalier of France*, written for him by Eddy Williams. The piece is of a dashing romantic style which the younger Salvini made so popular during the last few seasons. It is well written and strongly interesting throughout, keeping the audience wrought up until the fall of the final curtain. The splendid mounting given it by Wagon-balls and Kopp also assisted greatly in making a strong impression on the audience. The acting of the star was thoroughly conscientious and satisfactory, and he fits the part perfectly. Barry Johnston was excellent as the King. Mrs. Wells assumed the part of Katharine perfectly. Aphie Hendricks James was excellent as Marguerite. Franklin Quimby made a good impression as Coraja. During the latter part of the week *Spartacus*, *Hamlet*, and *Othello* were given. Business excellent. At Gay Coney Island 3-8.

The Ninth Street Opera House has been dark several weeks, but will be open 3-10 with Sam Morris in *Old Money Bags*.

The great annual Fall Pageants of the Priests of Fables and Carnival Frolics will occur 4-7, during which hundreds of thousands of people will come into the city. The present indications are for fine weather during the week. If so, the theatre will be packed nightly.

FRANK B. WILCOX.

## BUFFALO.

Frank Daniels in *The Idol's Eye*, did a big business at the Star Sept. 23-25. The new opera is very much like *The Wizard of the Nile* in plot, characters, situation, and music. The book is not nearly so bright as the one of that opera, but there are many exceedingly effective musical numbers. One novelty in the musical numbers was the absence of the stereotyped solos. The best music is that written for the choruses. There are two or three charming solo melodies, an unusually bright march air, and a number of excellent choruses. Of the solos, which were few, Mr. Daniels had the lion's share. The singing of the choruses was as good as any ever heard in Buffalo. The costumes and groupings were pretty, but there was need of more rehearsal. The star was original and exceedingly amusing. Alf C. Wheeler and Jamie McStuffy gave a splendid interpretation of the part, and was one of the hits of the show. Helen Redmond made a most charming Marquitta, and Claudia Carlsdott was satisfactory as Lieutenant Desmond and the Priestess. Belle Bucklin deserves praise for her work as Bidalia, and the solo she sang earned several deserved encores. Norma Kopp sang well and put a great deal of life into her work. All in all the opera was a big success.

The Lyceum management has been obliged to use its S. R. O. sign this week on several occasions. When *Lionel Lincoln* was the bill, and it proved to be melodrama of the most pronounced type. The gallery found abundant opportunity to display its enthusiasm. McGinty the Sport and Clara Morris follow.

Jim the Penman was the bill at Music Hall Sept. 27-28. Large and well pleased audiences were in attendance at each performance. Harry St. Maur gave a painstaking interpretation of the character of James Ralston. Much credit is due Frances Drake for her work. Miss Drake has proved a success in every part she has undertaken with the stock co. The S. R. O. were the best number on the vaudeville bill. Others were the Three Marvelles and the De Veaux. A new ceiling has been built in the interior of the house, and the acoustic properties are vastly improved. Next week Pink Dominoes and Florrie West.

Vernona Jarman in *A Paris Doll* is playing to good business at the Star this week. It is the first time in five seasons that Buffalo has had an opportunity to see her, and she was given a hearty welcome. The book of the opera is dull and the chief fault of the production lies in the lack of comedy. Some of the musical numbers are pleasing, the choruses being especially good. Richie Ling was excellent in every thing he did and earned numerous encores. Charles Plunkett as Patcholi was weak and put very little life in his work. Charles Wayne, who supplied nearly all the comedy, was for the most part excellent. The Geisha and Henry Miller follow.

Black Patti's Troubadours are giving a good entertainment at the Court Street this week. The co. is a large and strong one, and introduces many fine and valuable specialties. Business good. Next week Hopkins' Trans-Oceanics.

The legal fight over the production of *The Geisha* has extended to Buffalo. Arthur Behan came here 27 in the interests of Augustin Daly for the purpose of notifying Manager Stirling that Sir William Jardine and Mark Smith have no right to produce the opera. He furthermore stated that the co. does not own the rights in *The Geisha*, as has been advertised. After consultation with his attorney Manager Stirling decided not to cancel the engagement and to pay no further attention to Mr. Behan's notice. If Mr. Behan carries out his programme as announced, the result will be another lawsuit.

The Casino reopened for two nights this week, presenting as its bill a vaudeville co. and some weak vaudeville acts. Business poor.

Harry B. Smith, who wrote the book of *The Idol's Eye*, occupied a box at the first performance of that opera here. The members of Margaret Mather's co. were also in the audience, having been obliged to remain over on account of Miss Mather's illness. The orchestra, under the able direction of Henry Marston, is being instructed at Music Hall.

There is talk of a benefit for Manager M. S. Robinson at the Star in the near future.

The members of the Lorraine Hollis co. have returned to Buffalo.

REYNOLD WOLZ.

## JERSEY CITY.

Under the Polar Star was offered at the Academy of Music Sept. 2-3 to good patronage. The cast is a competent one. The scenery in both the third and last acts was particularly good. W. L. Baker and Edith Randall had the comedy parts, and introduced a new song and dance specialty in the third act.

George P. Webster was especially good. Bert Tuckman, Leslie Ross, Elrie E. Collins, John J. Lewis, Wilson, and J. H. Davis completed the cast. Lewis Morrison 4-9. The Privateer 11-18.

James Wallick presented *A Guilty Mother*, an emotional scenic melodrama, written by A. D. Hall, at the Lyric Theatre, Hoboken, Sept. 27-29, for the first time in America, and the large audience voted the play a success. A capable co. interpreted the parts, and the play ran along nicely. Adelyn Wilsey made a favorite impression as the adventurous; the balance of the cast comprised Eleanor Merron, Carlton Wells, H. Ross Davies, Murray Woods, Harry L. Barker, T. A. Telington, Fred Frost, Thomas Jackson, Edward Ames, Thomas Meegan, J. T. Thomas, Lew Johnson, Frank Surles, H. A. Burns, Henrietta Vaden, and the comedians, Charlie Maclean, and Ella Baker. A supper was tendered to the members of the press and a few guests at the conclusion of the performance 27.

Manager Soulier has appointed Gus E. Shehan superintendent of the advertising department of the Lyric Theatre, Hoboken. Mr. Shehan hails from Albany, N. Y., and has been connected with this particular line for many years.

Mrs. Etta Henderson and Frank E. Henderson and wife have taken up their winter residence in this city.

Jennie Soulier, wife of the manager of the Lyric Theatre, Hoboken, is an accomplished equestrienne, and has received a gold medal which she won by her superior horsemanship at a recent tournament in Syracuse, N. Y.

Harry Cushman, manager of the Hoboken Bill Posting co., has decided to return to his old occupation, and has joined Cole and Johnson's Trip to Coon-town as advance agent.

W. E. Brown and Ed Cook, who last season were connected with the Lyric Theatre, Hoboken, have joined the South Framingham (Mass.) Opera House, and will manage it jointly during the season.

Katie Emmett comes to the Lyric Theatre 30-2. Oliver Byron 4-6. Northern Lights 7-9.

WALTER C. SMITH.

## ATLANTA.

The Wilber co. opened for a week at the Lyceum Sept. 25 at popular prices and turned people away on opening night. Pete Baker, the popular comedian, made a big hit in his many clever songs and dances. La Petite Lillie, the child artist, scored an immense hit. Mamie Lincoln was excellent. Ziska, the magician, did some unusually bright tricks and was well received. The co. has enjoyed good business in every part she has undertaken with the stock co. The S. R. O. will open at the Lyceum 4-5. The theatregoers here were sorry to learn of Bancroft's death. He was very popular here. Imperial dark.

JOHN H. THOMPSON.

## ST. PAUL.

Clay Clement and his excellent co. presented *The New Dominion* and *A Southern Gentleman* Sept. 23-25, opening with *The New Dominion* to representative audiences. The Baron Von Hohenstaufen of Mr. Clement is a beautiful creation, and was an admirable and enjoyable portrayal. Mr. Clement was called before the curtain at the end of each act. Frank E. Aitkin was excellent in the role of Norman Edgar Randolph. Thomas F. O'Malley's Uncle Poly was a decidedly strong characterization. Kara Kenwyn sustained the role of Mrs. Josephine Dunlany pleasingly. Nell McEwan made a very favorable impression in the role of Flora. May Randolph, Mrs. Charles G. Craig played the part with becoming dignity. Gertrude O'Malley does prize-worthy work. Jeffrey D. Williams and Carlton Macy do good work in their roles. A Southern Gentleman was given its first presentation in this city 25, and drew a large house. The play was finely staged, the scenery beautiful and effective. In the roles of Lieutenant Joseph Carroll, C. S. A., in prologue, and General Joseph Carroll, of South Carolina, in the play, Mr. Clement gives an impressive and masterly portrayal, interpreting the characters with intense and subdued expression. Frank E. Aitkin was happily cast. Thomas F. O'Malley was an excellent Captain Martin. Carlton Macy well sustained the part of Philip Durand. Eleanor Carter's Madame Philadelphia Sterling was an artistic and beautiful portrayal. Kara Kenwyn's Arzelia Thompson was an artistic and natural interpretation. Mrs. Charles G. Craig's Mammy Lindy was the best piece of character work in that line ever seen on the local stage. The Giffen-Neill co. opened an engagement of four nights 25-29, presenting *The District Attorney* for the first time in this city. Mr. Neill's John Stratton is a masterly and finished piece of acting throughout the play. Herschel Mayall does a strong and an artistic piece of character work in the role of Matthew Brainerd. J. B. Everham was decidedly good as McGrath. William Dean was excellent as Pierson. Robert Morris does prize-worthy work in the role of General Ruggles. Edith Chapman well sustained the role of Grace Brainerd. Annie Blanche was bright and clever as Madge Brainerd. Kate Blanche does highly commendable work as Helen Knight. Miss Maynard finely sustained the part of Maxwell. Edward Tittman, Emmett Sherkelford, and Miss Bailey deserve mention. The co. gave an excellent performance throughout the greatly increased number of patrons. Primrose and West 30-1. Julia Marlowe 4-9.

In Old Kentucky was produced by a very capable co. at the New Grand Opera House Sept. 2 to full houses. Frank Dayton as H. B. Bradley and Pierce Kingsley were effective in leading parts. Alie Warner caught the house as Madge Brierly. Helen Huntington and Jesse Hatcher were pleasing. The performance gave general satisfaction, and will draw a good week's business. A Hired Girl 3-8. Bruce Edwards, representing Julia Marlowe co., was here 28.

S. W. Combs, general agent for Charles B. Blaney's plays, arrived in the city 28.

The Schubert Symphony Club and Lady Quartette will give an entertainment at the People's Church 4. Walter C. Morgan, acting manager of In Old Kentucky, reports large business. He will join the Chimmie Fadden co. as treasurer and acting manager 4.

The Little Winner Comedy co., E. J. Millner, proprietor and manager, has just closed a successful season at Barnum's. Margaret Mather and Gusmie Millner will rest for two weeks at St. Louis, Mo., and will reorganize the co. at Sioux City, Iowa, opening 20. There are fourteen people and orchestra in the co. Manager Millner says they always look out for *The Mirror*.

GEORGE H. COLGRAVE.

## PITTSBURG.

At the Duquesne Stirling and Bowles' Bo-Peep opened Sept. 27 to a large audience. The specialties introduced were exceptionally bright, those of Harry Lodell and Nada Alvers making a strong hit. Next week the *Idle of Champagne*.

Never Again filled the Alvin Sept. 27. Owing to illness, E. M. Holland did not appear on the opening night, his place being taken by Sam Reed in a highly acceptable manner. The piece was warmly applauded. Next week Roland Reed.

The Bijou drew a crowded house Sept. 27, when *Shall We Forgive Her* was presented by an exceptionally strong cast, headed by Marie Wainwright. Fallen Among Thieves follows.

For Her Sake was the bill offered at Adams' East End Theatre Sept. 27 to a good house. Edwin Gordon Lawrence made a good impression in the romantic role, and the co. ally supported him. The Real Widow Brown was underlined 30-2. William Bonelli, who was to have appeared 4-6 in *The Captain of the Nonsuch*, canceled. Aiden Benedict in *Fabio Romani* 7-9.

Director Harry Davis has assumed a task that so far has met with most satisfactory success. The departure inaugurated in stock productions at the beginning of the season is worthy of the highest commendation. The week opened 27 with *Lemona*, the setting for which was Stage-manager Bryton's masterpiece. The costumes of the ladies of the co. deserve special mention, being models of the dressmaker's art. Next week the stock co. will give *Divorces* at the Avenue Theatre. The piece is a first-class, including Charles Ellis and co., and a long list of specialties. Next week the *Rosow* Midgots, Wood and Shephard, George W. Monroe, and others. In the children's miniature theatre the little ones were entertained by D'Esta's musical acts, and Rhoad's marionettes. Business large.

Eleanor Elton, of the Bo-Peep co. was unable to appear at the Duquesne 27 on account of illness. Lillian Lippert was substituted, and made a capital Jack Horner.

Sibyl Sammis, the vocalist, is appearing nightly at the exposition.

E. J. DONNELLY.

## DETROIT.

Walker Whiteside did a fairly good business at the Detroit Opera House Sept. 23-25. His artistic productions of *Hamlet* and *The Man in Black* were particularly welcome. 27-28 Frank Daniels is at the Detroit with his new opera, *The Idol's Eye*. Harry B. Smith is the librettist and Victor Herbert the composer, and they have evidently succeeded in creating for Mr. Daniels his greatest success as *The Wizard of the Nile*. The opera is splendidly put on, and nothing is lacking in the way of beautiful costumes, exquisite settings, and all the other accessories which go toward making comic opera a delight to the eye. But it does not seek a reputation merely upon these grounds, justly laying claim to such pretensions music and many beautiful melodies. The story, what there is of it, is laid in India, and this locale of course affords abundant opportunity for scenic display. In the company it goes without saying that Frank Daniels is the centre of attraction, but he has surrounded himself with an excellent body of co-workers. Among the names in the cast are Alf C. Wheeler, who does excellent comedy work; Will Dunsforth, Newton Westbrock, Arthur Carlisle, Lee Latta, Wendley Thompson, Norma Kopp, Helen Redmond, Belle Bucklin, and Claudia Carlsdott. A Lady of Quality 4.

Chimmie Fadden is running all this week (3-2) at the Lyceum. It was seen at this theatre last season when Charles Hopper in the titular role and Marie Bates as Mrs. Murphy were the bright stars. This season those two parts are taken by Dan Collier and May Donohue, respectively. The play is well acted and it is doing a big week's business. A Boy Wanted follows, opening 3.

In the Name of the Czar is the current offering at Whitney's Opera House, where it opened 28. It will be followed 3 by *The Wolves of New York*.

KIMBALL.

## NEW ORLEANS.

There is no perceptible decline in the attendance at the several theatres here, although all commercial business is suffering in consequence of quarantine regulations. The Nancy Hanks, Devil's Auction, and Widow Goldenstein co., billed to appear here Sept. 28, canceled their engagements, not being able to reach Texas points where they had dates ahead after leaving New Orleans.

The Jules Gran Opera co. opened the fourth week of its engagement at the Grand Opera House 28, presenting *Fra Diavolo* in an acceptable manner. Later during the week several performances of *The Mascot* were given, in which the entire personnel of the co. was seen. *The Mascot* is the best thing done by this co. during its engagement here. Mention should be made of Martin Pache, Edna Mortimer, Camille Mouli, and Felch and Clayton. The or-



chestra and chorus were in good hands, and the production made a decided hit. The co. remains another week, with Ship Ahoy as the drawing card. W. A. Brady's co., which presented Humanity for the week ending 25, prolonged their stay another week, and were seen in Humanity and The New South. The co. consists of capable people, among whom are to be seen several clever specialty artists.

In order to show that the yellow fever scare has in no way affected the theatrical business here, the receipts of the Hogan's Alley co. for the week ending 13, amounting to \$5,390, are offered in evidence.

J. MARSHALL QUINTERO.

### LOUISVILLE.

Rich and Harris co. presented The Good Mr. Best at Macaulay's Sept. 27-28, drawing good houses. Josie Sadler, Merri Osborne, and Mrs. Anna Yeomans made marked hits. The co. is a good one and the specialties up to date. Thomas W. Keene will conclude the week presenting Richard III. Hamlet, Richard II. and Othello. The Girl from Paris 4. Our Step Husband, with Charles G. Osborne and Will A. Barron in the principal parts, was the attraction at the Avenue 26-27. Business satisfactory and evidences of appreciation. Next, Mahara's Minstrels.

The Moffett Stock co. presented its entire strength in Enraged, which occupied the stage at the Temple Sept. 27-28. Willard Blackmore scoring a hit as Major Magillcuddy, a part out of his usual line of endeavor.

Sam T. Jack's Tenderloin co. drew large houses at the Buckingham 26-27. The comedians are capable, the bucking members of the co. attractive, and the show a warm one all around. Misco's City Club 3. There is decided interest in the coming electric light cycle races at the Auditorium, which will occur Oct. 12, 13. The track at the Auditorium is considered one of the best in the country and very speedy.

The Rosa Green Concert, at the Auditorium 24, was largely attended, and the attractive programme offered was thoroughly enjoyed. Miss Green was heard to advantage in a number of songs well suited to her style of voice, and there was a decided indorsement upon the part of her home people of the verdict given in her favor by European critics as to its excellence. The concert was the occasion of the eighth anniversary of the opening of the Auditorium as an amusement place and the famous Booth and Barrett company.

Frederick Vroom and Grace Addison brought suit in the local courts 27 against the Moffett Stock co., alleging breach of contract, in that they were engaged to play leading male and female parts respectively, and that the contract was canceled without cause. An entire season's salary is claimed by each. Messrs. Moffett, Day, and Reynolds seem to have little doubt as to the outcome of the suit, and are not losing sleep because of it.

William M. Hull, of this city, has been engaged to do the advance work for Modjeska in her forthcoming brief season under the management of Joseph Bulkeley.

Walter Morgan, who has been connected with Macaulay's Theatre for the past two seasons, left 27 to go on the road in a business capacity with the Chimmie Fadden co.

A. C. Arthur, of the Avenue Theatre, announces that commencing 11 daily matinees will be given at that house, except on Sundays and Wednesdays.

The manager of the bicycle track at Fountain Ferry Park announces races there 6 with horses and jockeys. The engagement is a novel one and will probably draw.

Moritz Rosenthal, the pianist, will give a recital here in December.

The subscription list for the Marcossan concert, four in number, which will be given during the winter, under the management of James B. Camp, is already open, and there is indication of decided interest in the events.

The announcement is now made that the Bijou will be opened 11 as a continuous performance vaudeville house. The enterprise will be that of J. S. Shallos, of Louisville, and W. A. Leville, of New York. The latter gentleman is now in the East engaging talent. There will be a stock co., and the opening place to be performed in The Silver King.

CHARLES D. CLARKE.

### MINNEAPOLIS.

Miss Francis of Yale closed its engagement at the Metropolitan Opera House Sept. 25 before a most appreciative audience. As a relief from despondency nothing can equal or excel this production as rendered by the present co. Etienne Girardot as Miss Francis brought down the house. This is his first appearance here, and he will be long and warmly remembered by the spectators of this city.

Raymond Capp as Fred Anderson sustained his part well throughout. Monte Donico as Vesta Fitzallen was very good, as was Gertrude Homan as Edith Fitzallen. Sarah McVicar made an admirable Miss Mann. Others were satisfactory. Stage settings and costumes appropriate. Primrose and West opened a four nights' engagement at the Metropolitan 28 to a large audience, which, by its enthusiasm gave evidence of the fact that they have a warm place in the hearts of our people. The Giffen-Neill Stock co. will play a return engagement 30 for balance of week. They will produce The District Attorney. Jack and the Beanstalk 34.

At the Bijou Opera House Tennessee's Partner opened for a week 28. That this most delightful comedy-drama has met with the marked approval of the public is made clear by the nightly increase in attendance. James Brophy appeared as Caleb Swan to marked advantage, also Oliver H. Barr as Ann Bice, his side partner. Percy Pinkett as Goughiller Hay furnished plenty of fun for the audience. John Corcoran as Tennessee was greeted enthusiastically. In Old Kentucky 29.

F. C. CAMPBELL.

### PROVIDENCE.

The week of Sept. 27-28 brought up good attractions and business generally was good.

At the Providence 27-28 The Old Homestead was presented by an excellent co. Denman Thompson was again seen in the familiar role of Joshua Whitcomb, and prominent in his supporting co. were Annie Thompson-Kilpatrick, Frank Thompson, and Will M. Crosby. For the balance of the week opening 30 The Sporting Duchess received an elaborate presentation. Ross Coplan appeared in the title role and was supported by J. H. Stoddard, Jefferys Lewis, Harry Lacy, Ffolliott Paget, and Louis Mason. Rice's Girl from Paris 4-4. A Coat of Many Colors and James O'Neill week of 11-12.

My Boys was the offering at Keith's week of Sept. 27, and a large audience was present opening night to give a hearty welcome to the two stars, George Richards and Eugene Candlish. These two comedians are great favorites here, and they cannot complain of their reception this time. The play was full of fun and pleased the audience immensely. Madison Carey, George H. Ricketts, George E. Martin, Milla Vera Dore, Sallie Stembler, and Mattie McKean were well cast and contributed pleasing specialties. The Tarrytown Widow 4-9. For Fair Virgins 11-12.

Myron V. Fries and Louis M. Monroe will give a concert rehearsal of Saturnalia at the Savoy 4. George W. Wadleigh and Joe Kenney, of Rice's The Girl from Paris co., were in town the past week.

HOWARD C. RIPLEY.

### PORTLAND, ORE.

Marquand dark week ending 25. Digby Bell 8, 9. Fraxley Stock co. 13, 14.

At Cordray's, the Broadway Theatre co., comprising H. D. Blake, Harry A. Adams, Guy Bates Post, Charles Haddock, Kenzie McLeod, Helen Henry, Nan Minn, Marie Blossom, Gertrude Gretze, and Sarah Truax, in Young Mrs. Winthrop, Gray Mare, Moths, and Arabian Nights (preceded by a curtain-lifter, The Picture), opened the season Sept. 19 to S. R. O., and continued until 23 to capacity of house nightly. The co. throughout was excellent, as likewise were its performances. No satisfactory was everything connected with the engagement that it has been booked for a six weeks' run, beginning Dec. 27. The Heart of Chicago 11.

Third Street Theatre dark week ending 25. The Portland Industrial Exposition opened 25 to run to 2, and has been crowded every night. It exhibits only Oregon productions and manufactures, and the exhibitions are conceded by every one who has seen them to be exceptionally fine.

Assistant Manager and Treasurer Maurice Smith, of Cordray's, continues the main right-hand man of

Manager Cordray, a position he has eminently filled for eight years.

O. J. MITCHELL.

### CLEVELAND.

A fine audience filled the Euclid Avenue Opera House Sept. 27 to witness Christopher, Jr., presented by an excellent co. headed by George Backus, who was seen in the title role. The work of Lilla Vane and William Eville was worthy of mention next to that of the star. Never Again 4-9.

S. R. O. has been the rule at every performance given by Ward and Vokes in The Governor of the Lyceum week of 25. In addition to the two popular comedians, the features of the entertainment are Lucy Daly and Johnny Page, who keep the audience laughing constantly. Margaret Daly Vokes also does clever work. Ward and Vokes have always had a good co., but this season it is better than ever, and they deserve the prosperity that seems to be coming their way. Chimmie Fadden week of 4.

Fausto Romani was the attraction at the Cleveland 27-28. In the Name of the Car 4-9.

Leavitt's new Bents-Santley co. succeeded in pleasing big crowds at each performance at the Star Theatre week of 27. The Vanderhille Club Burlesques 4-9.

The Exposition has drawn immense crowds; 29 was Ohio day, and Governor Bushnell and staff were present. The attendance in the evening was over fifteen thousand. Marie McNeil and A. H. Knoll, the cornetists, were special features during the week. It will close 2. Much of the success of the enterprise, which was under the auspices of the Cleveland Press, was due to the efficient management of Director-General John O. Scorer. He is an old theatrical man, and is at the head of the Cleveland School of Oratory.

The Star Course will open at Music Hall 19 with Antonio Seidl's Orchestra, assisted by Julie River-King, the pianist.

Manager Ed Stair, of Detroit, was in town 29, looking after his attraction, Ward and Vokes, and also his interests in the Lyceum and Cleveland theatres.

WILLIAM CHASTON.

### INDIANAPOLIS.

On the Bowery drew good audiences to the Park Sept. 27, when it began a three nights' engagement. The scenery is good and very realistic; the co. is about the same as before, though the star has escaped. Frank Bush is versatile, and at once wins the favor of the audience. Chimmie Fadden and William Mitchell do clever specialties. Edward Shapley gave an exhibition of his whistling powers. Lincoln J. Carter's Under the Dome 20-21. The Good Mr. Best comes to the Grand Opera House 24, and the advance sale has been large.

English and Ketcham hope to open English Opera House 23, and work is being pushed with that end in view.

W. W. LOWRY.

### OMAHA.

Leon and Adelaide Hermann gave two performances at the Crockett Sept. 26 to profitable business. Leon Hermann is a worthy successor of a great uncle, and Madame Hermann, in her beautiful costumes, continues an attractive feature. Hel's Schiller co. are giving a good vaudeville performance 27-28. De Lora, contortionist; Bicknell, modeler in clay; Florence Thropp, and the cinematographs are the leading features. Business fair. Miss Francis of Yale 3-4. Twelve Temptations 11. Clay Clement, at the Boyd, 4-8.

J. B. RINGWALT.

### GALVESTON.

Quarantine still in full force and effect, and all branches of business depressed. No attractions last week. Devil's Auction is underlined for Oct. 4 at the Grand.

C. H. RUSSELL.

## CORRESPONDENCE

### ALABAMA.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Dark.—ITEM: Manager Toler had attraction booked, but they could not get their engagements on account of the strict quarantine regulations.

### ARKANSAS.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Richards and Prince's Grand Race and Holland's combined minstrels Sept. 25 to over-crowded house, many people being turned away. Veriscope 26, 29.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees): Little Jack Horner for fair business Sept. 25. On the Bowery 24; good business. Devil's Auction 25 to big house. Bonnie Scotland 29. Darkest Russia 29.—ITEM: All of above co. were compelled to change route, owing to stringent quarantine laws in Texas.

HELENA.—GRAND OPERA HOUSE (Newman and Eberman, managers): Season will open Sept. 29 with Sowing the Wind.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): On the Bowery Sept. 15; fair performance to light house. Georgia Minstrels 27. W. S. Hart 8, 9.

### CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedman, der, Gottleb and Co., lessees): Sam T. Shaw Dramatic co. in repertoire Sept. 29-25 to crowded house the entire week; co. good. The Heart of Maryland 27-2.—OAKLAND THEATRE (D. S. Vernon, manager): Frank Hodges' U. T. C. co. 29-26; production first class and did big business.—EXPOSITION HALL: Edison's veriscope of the Corbett-Fitzsimmons fight under the management of F. W. Stechen drew large crowds.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): The Heart of Maryland opened for two nights 24 to a full house; entire cast did admirably, and deserved the reception accorded them. Shaw's co. 4-8.—ITEM: L. Henry, local manager of the Auditorium, has been transferred to Hall's Theatre, Sacramento, and is succeeded by Mr. Adams, of Portland, Ore.

FRESNO.—BARTON OPERA HOUSE (B. Barton, manager): The Heart of Maryland to a good house Sept. 29.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): William H. Crane 4-9.—BURBANK THEATRE (A. Y. Pearson, manager): The World to good audiences Sept. 19-23. Broadway Theatre co. in Young Mrs. Winthrop 27.

### COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Corbett-Fitzsimmons pictures Sept. 19, 20 were well presented by the magnificent co. to large audiences. Corinne in An American Beauty 22; crowded and pleased house.—CITY HALL (F. Mack, lessee): The Pringles in comedy 20-2.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. H. Nye, manager): Corinne in An American Beauty Sept. 20 to S. R. O.; performance good. Twelve Temptations 25.—TEMPLE THEATRE (C. W. Hazell, manager): Faust Musical and comedy co. 29-25.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Corbett-Fitzsimmons Veriscope to fair business Sept. 21, 22.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Corbett-Fitzsimmons veriscope to good business Sept. 23. Lady Minstrels (local) 1.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharples, manager): Corinne in An American Beauty Sept. 21 to a crowded house. Charles H. Yale's Twelve Temptations 25.—TEMPLE THEATRE (C. W. Hazell, manager): Faust Musical and comedy co. 29-25.

### CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Gran's Celebrities Sept. 23 gave a mediocre vaudeville performance, with the exception of Lew Dockstader, who was funnier than ever. The entertainment barely lasted two hours. The audience was small. It is quite likely that Dock-

stader will go with the Primrose and West forces. Primrose when here last week stated that they had offered him \$250 a week to join them at any time.

Rhea 24, 25 did fair business in Camille and Gordon's rewritten Fernando. Her acting and that of the supporting co. was painstaking. A carefully selected co., headed by Howard Gould, gave a strong and dramatic performance of The Prisoner of Zenda 27 to a large and representative audience. The play was finely staged. The new Eight Bells, with the acrobatic Brothers Byrne, did a good business 28.

Joseph Hart and an excellent co. 29 in Tarrytown Widow amused a good audience. Eva Taylor as the widow was chic and dashing, adding materially to the success. The Girl from Paris 31. Courtied into Court 1, 2. City of New York 4, 5. Denman Thompson 7. James O'Neill 9. My Wife's Step-Husband 11. Robert G. Ingersoll 12. A Coat of Many Colors 13, 14. Widow Jones 15.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): McFadden's How of Flats, an uproariously lively play, packed the house 24, 25. Al. S. Lipman 27, 28 in The Indian. The Walking Delegate 29, 30 did not prove the drawing card expected, and was in the main disappointing. While it has some good music, good comedy work, and pretty stage pictures there was not enough novelty to arouse enthusiasm. Odell Williams 1, 2. The Rays 5-7. Coon Hollow 8, 9.—ITEM: Manager Harley, of The Walking Delegate, made a number of changes in the cast while here, releasing six principals of the co. and substituting new ones.

A. DUMONT.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Vaudeville Sept. 29-25. Big houses resulted from the clever talent secured, and the matinee 25 broke the house record for attendance. The bill 27-29 included the Newboys' Quintette, Crane Brothers, Charles G. Seymour, Terry and Elmer, and others to good business. Enid Mayo and George Sammis players will open 30 for three days in Little Lord Fauntleroy. Infatuation. The Little Office. Joe Ott in The Star Gazer 4-6. Rice and Elmer and the Pantier Trio head a vaudeville bill 7-9. Manhattan Burlesque and Comic Opera co. 11-13. Katie Rooney 14-16.—PARK CITY THEATRE (Walter L. Rowland, manager): Henry Miller's Heartcase was presented 21 to a large house; cost excellent. Primrose and West 24 to a well balanced house. El Capitán 25 to the capacity of the house, at advance prices, and fell short of the record business of Anton Seidl's orchestra only by reason of lower prices than the latter. Joseph Hart has the cleanest comedy in The Tarrytown Widow, 23, seen here in years. The Prisoner of Zenda 29. Eight Bells 1. Coon Hollow 2. Pudd'nhead Wilson 4. The Walking Delegate 6. Nellie McHenry 8. Lewis Thompson 9. My Wife's Step-Husband 12. Lewis Thompson 13. A Coat of Many Colors 16. Hopkins' Trans-Oceanics 19. Gayest Manhattan 21. Joseph Jefferson 23.

NORWICH.—BROADWAY THEATRE: Stetson's U. T. C. to two good audiences Sept. 22; co. fairly good and some of the negro specialties excellent. Rice's Comedians opened for a week 27 to a crowded house. The principals have been somewhat changed from last season, Emily Lassells being the new leading woman. The co. give a very meritorious performance at popular prices.—ITEM: Much interest is felt in the performance of The Walking Delegate in this city, as Charles Emerson Cooke, the author of the book, is well known here, his wife having hosts of friends in Norwich, her former home.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Daniel Frohman's co. in The Prisoner of Zenda to a fashionable audience Sept. 29; Howard Gould and Grace Bace were well received.—MCDONOUGH THEATRE (J. C. Southard, manager): The Sages, hypnotists, are crowding houses 27-2. White Slave 5. Lang's Burlesquers 9.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Primrose and West's Minstrels Sept. 23 gave a first-class performance to big business. John L. Sullivan's co. gave a fair vaudeville show to top-heavy houses 24. Henry Miller in Heartcase 25 pleased a large and fashionable audience. Joe Hart in The Tarrytown Widow, kept a large audience in constant laughter 27. The Prisoner of Zenda packed the house 29; performance good. A Proper Cap 20. The Girl from Paris 1, 2. The Walking Delegate 4, 5. Denman Thompson 7. The Yale Opera Penitence 8, 9. Lewis Morrison 11.—GRAND OPERA HOUSE (Star and Reed, managers): Gus Hill's World of Novelties packed the house 25-28; an excellent vaudeville performance was given. Coon Hollow opened 27 for three nights to big business; good show. The Indian 30-2. McFadden's Row of Flats 4-6. The Rays in A Hot Little Time 7-9. Montezuma of Mexico 11-13. Northern Lights 14-16.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Blue Jeans was presented creditably to big house Sept. 29.

WATERBURY.—JACQUES OPERA HOUSE (Joan Jacques, manager): The Sidewalks of New York attracted a fair audience Sept. 23. Henry Miller supported by an excellent co. in Heartcase 24 delighted large and fashionable audience. John L. Sullivan's vaudeville co. to good business 25. Eight Bells 29. Prisoner of Zenda 1. Tarrytown Widow 2. The Indian 4.—CITY HALL: Spears Comedy co. commenced a week's engagement 27 in Only a Jay, with Clarence Bennett in a leading role. A Royal Slave 29. Fanchon the Cricket 29. Business good.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Coon Hollow Oct. 1. Spears Comedy co. 4-6.

NEWTON.—OPERA HOUSE (A. Delavan, manager): Joseph Hart in The Tarrytown Widow Sept. 29; excellent performance to S. R. O. Walking Delegate 2. Enid Mayo co. 4-8.

WILLIAMSTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Jewett, the magician, gave a pleasing performance to small audience Sept. 25. The Cotton King 29; large audience. Rhea 4. The Walking Delegate 7.—ITEM: The annual fair, with the Zoo from Boston and other attractions, is drawing good business.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Primrose and West Sept. 29 to S. R. O.; performance excellent. The Prisoner of Zenda 2. Blue Jeans 4.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Blue Jeans Sept. 27 to largest house of season. Eight Bells 20. Coon Hollow 4. Thomas E. Shea 11-16.—ITEM: Manager Hoyt has given the house for a testimonial benefit performance for the pennant winners of the Connecticut State League. Performance will be strictly local.—G. B. Bunnell and his genial manager, Mr. Van Buren, paid Derby a visit this week, and were entertained by ex-Manager J. L. Ungerer.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Foresters' Fair Sept. 27. Coon Hollow 4. Enid Mayo 11-16. Shore Acres 20.

TORRINGTON.—OPERA HOUSE (F. E. Matthews, manager): Bates Brothers 1-9. Blue Jeans 16. Shore Acres 21.

### DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jose K. Baylis, manager): Gus Hill's Maquadraders Sept. 25; good business. Kennedy Players 27-2. S. R. O. houses prevail. Primrose and West 5. Side Tracked 6. Uncle Tom's Cabin 7. Kellar 8, 9.—BLISS THEATRE (Harry Benson, manager): Joe Bonadio co. 27-29; poor business. Gran's Celebrities 30-2. Rice and Barton 4. Fields and Hanson's Minstrels 5, 6. Gus Hill's Novelties 7-9. Cuba's Vow 11-13.

### FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): 162 drew a packed house at advance prices; specialties pleasing and up to date, costumes new, and the entire performance received generous applause. Al. Field's Minstrels 1.

### GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): Marie Jansen, Frank Tannehill, Jr., and their clever company presented The Nancy Hanks to a fair and delighted audience Sept. 29. The illness of Bancroft caused his date of 23 to be canceled. 162 met with a hearty reception from large audiences 24, 25, with matinee. Zelma Rawlston, Stuart the male Patti, Carl Anderson, Frank Gardner, and Arthur Randolph Seaton were excellent. The specialties of Miss Rawlston, Stuart, and the Herald Square Quartette were well received. The stage settings were good, the girls pretty and shapely, and co. and play scored a genuine success. A Puritan Romance 16. Secret Service 19.—ITEM: Our theatregoers were greatly shocked to hear of the death of Bancroft, the magician. His annual engagement was always looked forward to as a pleasure by his numerous friends in this city.—Manager David Weiss has been

confined to his bed with fever (not yellow) for the past few days, but is attending to his duties again.—Manager of attractions playing this city are complaining that on account of the yellow fever in New Orleans and Mobile their dates are badly disrupted and cause them much annoyance.—The Dunbar Sisters, of the Bancroft co., joined the 162 co. here.

ATHENS.—OPERA HOUSE (H. J. Rowe, lessee and manager): Governor Bob Taylor lectured on "The Fiddle and the Bow" Sept. 24 to packed house and delighted audience. Bancroft, the magician, booked for 25, died in Charleston same day. Woodward-Warren co. week of 4-8. Bertha Christian 11. Dog and Pony Exhibition 12, 13. Signor Blits, marician, 14, 15. Cuban Gaiety Girls 16. Arnold Wolford 18-20.

ROME.—NEVIN'S OPERA HOUSE (Jas. R. Nevin, manager): Woodward-Warren co. Sept. 27-2.

ALBANY.—SALA DAVIS OPERA HOUSE (H. T. McIntosh, manager): Stark and Tolson's Comedians opened Sept. 27 for a week to a good house. Al. G. Field's Minstrels 4. Lillian Lewis 12.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Clint G. Ford will open house 4-6.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Yale's Devil's Auction Sept. 22; fair business; audience pleased. 162 29; fine business to an enthusiastic house; Stuart, Zelma Rawlston, and Carl Anderson should be specially mentioned. Nancy Hanks canceled Sept. 23. Sharret canceled 5. Al. G. Field's Minstrels 6. Robert E. Graham 8.—ITEM: 162 jumped from here to New Orleans, being quarantined by States of Mississippi and Louisiana.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Al. G. Field's Minstrels 2. Lillian Lewis 9.

### IDaho.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, owner and manager): Fox's Fairy (local) Sept. 29. Daniel Elison (Fair week) 12-14. Heart of Chicago 22.—ITEM: The Sutton Stock co., of Butte, under canvas 24, 25 to good business.

POCATELLO.—OPERA HOUSE (H. B. Kimpot, manager): 81 Perkins Sept. 23 to S. R. O.; good co.; audience delighted. Corinne 29.

### ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Calhoun Opera co. Sept. 24 in The Grand Duchess to fair house; costumes and scenery splendid and on strong. Jack Allison made a big hit and was presented with a huge floral offering. Julius Cahn's Never Again co. 25 to big business. The Isle of Papatia, by W. H. Penn (local), for the benefit of a bicycle path 27, 28 opened to a big house. Hazel Loquiot, in her marvelous dances, deserves mention. The benefit was a success socially and financially. On the Bowery 1. My Friend from India 2. The Heart of Chicago 3.—THE AUDITORIUM (A. R. Walerman, manager): Warren Catlin co. closed Sept. 23 owing to poor business. Bert Marshall, their agent, left town. Murray Comedy co. opened 26 for a week to a large house; co. is good and specialties excellent.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Gormans and Mr. Beane from Boston Sept. 23 to pleased audience. Mathews and Bulger 25 in At Gay Coney Island pleased a good house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Drew's Comedians Sept. 24 gave satisfaction to fair business. My Friend from India Oct. 1. Hogan's Alley 8. Mile. Ani 15. Heart of Chicago 20.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Calhoun Opera co. in The Grand Duchess Sept. 23; excellent performance; good audience.

MATTOON.—THEATRE (William Foley, manager): Drew's Comedians Sept. 23; fair business and performance.—ITEM: Manager Foley will run continuous vaudeville during the Street Fair 15-16.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): The Missouri Girl Sept. 25 pleased a full house. Calhoun Opera co. 12.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Season will open Oct. 5 with McFee's Matrimonial Bureau. House has been redecorated and painted, and prospects for season were never brighter.

ALTON.—TEMPLE THEATRE (Gosman, Cramer and Co., managers): William H. Roberts and Oliver Martin in Don Caesar de Bazan and Faust Sept. 18, 15; good performances, but business poor on account of extremely warm weather. Old Money Bags 16; fair business. The Gormans in Mr. Beane from Boston 25; good play and good house. Madame Yale 30. Our Step-Husband 4.

CAIRO.—OPERA HOUSE (Sol A. Silver, manager): Wilbur Comedy co. Sept. 29-25; co. and business good. Ziska, the magician, does very fine work.

JACKSONVILLE.—GRAND OPERA HOUSE (H. W. Ravenscroft, manager): Never Again Sept. 21 to fair business, giving satisfaction. Gorman Brothers in Mr. Beane from Boston 24 to a fair house; performance clever.

AURORA.—OPERA HOUSE (J. H. Plais, manager): Calhoun Opera co. Sept. 29 in La Grande Duchesse disappointed a large and fashionable audience. Boston Continuous Vaudeville opened for a week 27 to fair business; performance good.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Never Again Sept. 27; splendid attendance; performance pleasing. Andrews Opera co. 29, 30. Gorman Brothers 4. Under the Bed Rock 4.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): W. S. Hart Sept. 29-22 in The Man in the Iron Mask. The Lady of Lyons, Julian Gray, Clerkman, and Camille to fair audiences; performances gave satisfaction. Louis James in Spartacus 24 attracted an appreciative house. The Gormans 28. Never Again 29.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Wood-Jersey Dramatic co. Sept. 30-25; fair business; performances mediocre. Ole Olson amused a good house 27. Otis Skinner 4. In Gay New York 4. At Gay Coney Island 21.



## INDIANA.

**NEW ALBANY.**—LYCEUM THEATRE (E. T. Hovrin, manager): Salter and Martin's U. T. C. co. drew large audience Sept. 20; co. is capable and performance appeared to give satisfaction. Veriscope 8, 9. Mahara's Minstrels 14.—ITEMS: A number of our leading musical people are rehearsing The Bohemian Girl, which will shortly be produced for local charity.—Vera Hamilton, of the Heart of Chicago, was taken ill with diphtheria at Piqua, Ohio, 23, and was unable to continue with the co.—On account of yellow fever in the South the Hogan's Alley co. jumped from New Orleans to Louisville, where they have rested for two weeks. The co. left 29 for Memphis to resume their southern engagements.

## W. L. GROVE.

**NEW HARMONY.**—THALL'S OPERA HOUSE (T. J. Mumford, manager): Ella Bennett and Emma Wolfe, assisted by local talent, will give a minstrel performance 18.—ITEM: Eva Miller-Wolfe and Phoebe Elliott will begin a tour of Illinois in a series of musical and literary entertainments. Mrs. Wolfe is making quite a success with the banjo.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Brooke's Marine Band delighted a fair house Sept. 20. Carter's Heart of Chicago 28. Veriscope 28, 30.

**TERRE HAUTE.**—HARRISON PARK CASINO (Dickson, Gage, and Filbeck, managers): Stuart's veriscope of Corbett-Fitzsimmons fight drew well Sept. 21, 22. Helen Russell City Sports gave a satisfactory performance 28.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Thomas W. Keene in Louis XI. Sept. 28. Drew's Comedians 29-1.—ITEM: (T. J. Groves, manager): On the Bowers drew well 28. Kelly and Mason Oct. 3.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Holden Brothers Comedy co. Sept. 29-30 to fair house; co. gave satisfaction.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Edwin Travers in A Jolly Night to fair house Sept. 24; entertainment satisfactory. Mahara's Minstrels 25.—ITEM: The Irwin has been thoroughly renovated and has a new drop-curtain.

**MUNCIE.**—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Van Dyke-Eaton co. Sept. 29-30 to fair house; co. gave satisfaction.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Dan E. Stuart's veriscope Sept. 24 to fair audience. Under the Dome 27 to fair house. Heart of Chicago 30. Walker Whiteside 4. The Flints 7-9.

**MIDDELTOWN.**—ELLIOTT OPERA HOUSE (John Van Matre, manager): Van Dyke and Eaton co. opened Sept. 27 for a week in repertoire to packed house; best repertoire co. ever seen here. A Paper City 5.

**BRAZIL.**—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): The Pulse of New York Sept. 23 to fair business. Stella Mayhew, Will A. Lang, and Earl C. May deserve mention. Madge Matland captured the audience with her songs. A Jolly Night 4. Cinematograph 8. Our Step-Husband 8. Old Farmer Hoppins 8. Breese Time 15.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Lincoln J. Carter's Heart of Chicago Sept. 25 to fair house; performance fair. Edwin Travers in A Jolly Night 20. Mahara's Minstrels 30. Paper City 5. Ole Olson 8. Pulse of New York 13.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): Carter's Fast Mail Sept. 18 to good business. The Tornado pleased a small audience 23. Edwin Travers, supported by a well balanced co., pleased a large audience with A Jolly Night 25. Stuart's veriscope of Corbett-Fitzsimmons fight gave satisfaction to a fair audience 28.

**PORT WAYNE.**—MASONIC TEMPLE (Stander and Smith, managers): Mathews and Bulger in At Gay Coney Island to large business Sept. 24; audience pleased. Rentrow's Pathfinders 27-2. Brady's Stock co. 4-6. Madeline or the Magic Kiss 8. Captain Impudence 12. Rentz-Santley co. 13. Mr. Beane from Boston 14.

**FRANKFORT.**—COLUMBIA THEATRE (G. Y. Fowler, manager): The Gilted in repertoire Sept. 29-30 to fair business. Veriscope of Corbett-Fitzsimmons fight 29 to large business, giving satisfaction. Walker Whiteside 7. The Real Widow Brown 9. Ole Olson 14.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Holden Comedy co. opened Sept. 27 to packed house; performance good.

**UNION CITY.**—UNION GRAND THEATRE (E. B. Turpen, manager): Veriscope Oct. 4.

**HUNTINGTON.**—OPERA HOUSE (H. E. Rosebrough, manager): Rentrow's Pathfinders Sept. 29-30 in Lightning Express, St. Valentine's Day, Below Zero. Pair of Owls, Devil's Gold Mine, and My Step-Daughter to big business, giving satisfaction. S. W. Brady's Stock co. 7-9. Ole Olson 11.

**ANDERSON.**—GRAND OPERA HOUSE (A. M. Wellington, manager): The Heart of Chicago to good business Sept. 23; excellent performance. Superba 25 to S. R. O., breaking all house records. Hogan's Alley 14. Ole Olson 18. Our Step-Husband 18. The Broadway Girl 21. Tim Murphy 23.

**FRANKLIN.**—NEW OPERA HOUSE (W. J. Martin, resident manager): In the Name of the Car opened our season with a clever performance to topheavy house Sept. 22. Walker Whiteside 2. Ole Olson 19.

**CRAWFORDSVILLE.**—MUSIC HALL (Townsend and Thomas, managers): Under the Dome to fair business Sept. 28; good performance. Walker Whiteside 5.

**NEW CASTLE.**—ALCAZAR THEATRE (Ben Brown, manager): Lincoln J. Carter's Tornado Sept. 29. Van Dyke and Eaton co. 4-6.

**RICHMOND.**—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Broadway Girl Sept. 22 to good business; satisfactory performance. Veriscope 5, 6.

**VINCENNES.**—MCJUNEY'S THEATRE (Guy McJumey, manager): Baldwin Melville co. opened Sept. 27 to enormous business; co. excellent. A Jolly Night 5.

## IOWA.

**KEOKUK.**—OPERA HOUSE (D. R. Craig, manager): Louis James opened season at this house Sept. 23 in Spartacus. Play was nicely staged and well acted, but audience was exceedingly small in numbers and very cold in its reception of the production. Mlle. Joanne Grete (Mrs. J. Fred Howell) in concert 29 was greeted by a large and appreciative audience. The Gormans 29. Never Again 30.—CASINO (D. R. Craig, manager): Dr. Cerver and his comedies, various athletic sports, and German and English opera (the latter by the Calhoun co. 6) will be mixed up promiscuously in a Fall celebration to be given by Mr. Hubinger, owner of the Casino and Hubinger Park, 6-10.—ITEMS: Geneva Johnston-Bishop and Frances Wynan in concert pleased a large audience 34.—Owing to trouble with local musicians it was necessary for Mr. Hubinger to employ the Empire Theatre orchestra from Quincy for the James engagement.—The light attendance at the James performance was a serious disappointment to the local management.

**BOONE.**—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): A Night at the Circus to a good house Sept. 21; co. first-class. Cherry Sisters 23; light house. Beach and Bowers' minstrels to good house 23. Miller Vaudeville to large house 24, 25. Sanger's Comedians 27-2.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Uncle Josh Sprucey Sept. 21 to good house. Beach and Bowers 25; large house. White Crook 29. Charles A. Gardner 5.

**CHARLES CITY.**—HILDETH OPERA HOUSE (C. H. Shaw, manager): Beach and Bowers' Minstrels Sept. 27; good house and good attraction.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Leon Hartmann, assisted by Adelaide Hartmann, and a large co. Sept. 27 to a large and pleased audience. My Friend from India 25. Miss Francis of Yale 7. Tennessee's Pardner 13.—GRAND OPERA HOUSE (William Foster, manager): Uncle Josh Sprucey did good business 23-25. White Crook 2. Sciller Vaudeville 4-6. Charles A. Gardner 7-9. Old Money Bags 11-13.

**SIOUX CITY.**—GRAND OPERA HOUSE (O. B. Beall, manager): Regular season opened with Hartmann Sept. 25 to a large and appreciative audience. Hoyt's A Hike White Flag 27 gave satisfaction to a large audience. The specialties of Oscar Hall and Mary Marble were exceedingly clever.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thomas, manager): M. E. Rice's A Night at the Circus Sept. 27 to a full house; excellent performance.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): A Trump's Dream Sept. 28; fair

business; performance poor. Woodward Theatre co. opened 27 to big business, presenting The Lost Paradise; excellent satisfaction.

**COUNCIL BLUFFS.**—DOHANEY THEATRE (George N. Bowen, manager): A Trump's Dream Sept. 24; good business. H. E. French co. opened week 26 with The Fast Mail; large audience; satisfactory performance. Schiller Vaudeville 8, 9. Twelve Temptations 11.

**ELMORA.**—WINNER OPERA HOUSE (J. C. Crockett, manager): Ole Olson 5.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): Andrews Opera co. Sept. 29-30 in Martha, Pirates of Penzance, and the Bohemian Girl; co. excellent and was greeted with the loudest audiences of the season. Jay Taylor and Miss Irel were especially fine. Smyth and Rice's Comedians presented My Friend from India 27 to a very large audience.

**DAVENPORT.**—BURTONS OPERA HOUSE (Chamberlain, Kindt and Co., managers): French Folly co. Sept. 26 to topheavy house. Daisy the Missouri Girl 29 to fair audience. My Friend from India 1. The Gormans 3. Under the Robe 4.—NEW GRAND OPERA HOUSE (Fred Kuehl, manager): Strasser's Orchestra will commence a series of Sunday afternoon concerts 4.—ITEMS: The local order of Elks held a social session 21 in their new quarters.

**CLINTON.**—DAVIS OPERA HOUSE (William McMillan, manager): French Folly co. Sept. 27 to fair business. Billy Link's Vaudeville co. 30-1. Veriscope 11-13. C. A. Gardner 14. Never Again, due 9, canceled.

**GREENFIELD.**—WARREN OPERA HOUSE (E. E. Warren, manager): A Night at the Circus 2.—ITEM: Bonheur Brothers in pavilion to S. R. O. Sept. 28.

**CRESTON.**—PATT'S OPERA HOUSE (J. H. Patt, manager): A Night at the Circus 1.

**CEDAR RAPIDS.**—GREEN'S OPERA HOUSE (John B. Henderson, manager): White Crook Burlesque Co. Sept. 28; good house. My Friend from India did excellent business 30. Miss Francis of Yale 8. Tennessee's Pardner 11. Charles A. Gardner 12. Schiller Vaudeville 13-15. Mathews and Bulger 19.

## KANSAS.

**TOPEKA.**—GRAND OPERA HOUSE (O. T. Crawford, local manager): Leon and Adelaide Hartmann, the illusionists, opened season of this house Sept. 21 and drew a packed house. Under the Robe 21. Leon Hartmann is very clever and graceful in his work and showed himself in every way a fit successor to his illustrious uncle. The dancing of Madame Hartmann, with electrical devices, produced effects of the most beautiful and startling kind. The show in every feature gave such unlimited satisfaction that Manager Crawford at once made return dates for later in the season. Under the Robe 21. Leon Hartmann 22-23 in An Old Player, My Wife's Maid, Hortense, and The Little Wife. Prices popular and patronage fairly good. Co. made their first stand of the season here and will increase repertoire as fast as possible. Girard's Inter-Ocean Vaudeville 27-30. Al G. Field's Colored Minstrels 2.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): House has been remodeled inside and absolutely reconstructed so that it is almost unrecognizable. Veriscope 27-1. THOMAS R. HYATT.

**PORT SCOTT.**—DAVIDSON THEATRE (Harry C. Erlich, manager): W. S. Hart Sept. 30-2. My Friend from India 13.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): House opened with the Frank Long Comedy co. Sept. 29-30 to large and appreciative audiences. Old Money Bags 25. Georgia Minstrels 1. Madison Square Theatre co. 4.—ITEM: The Opera House has been renovated and put in first-class order for the season.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Season opened with Girard's Inter-Ocean Vaudeville Sept. 23-25; performances and business good.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Roberts-Martin co. in Don Cesar de Bazan Oct. 1.

**HOLTON.**—HARRISON'S OPERA HOUSE (J. H. Jarvis, manager): Railroad Jack Sept. 28.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): Spooner Dramatic co. in The Flower Girl, Trial at Midnight, The Lawyer's Wedding, Pearl of Savoy, The Egyptian Princess, and An American in Cuba Sept. 29-30 to good business. Al G. Field's Minstrels 29. Santanelli 4-9. Regular opening will occur Oct. 14 with Roberts-Martin co. in Don Cesar de Bazan.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Sharpley Lyceum Theatre opened for a week Sept. 27.

**WELLINGTON.**—WOODS' OPERA HOUSE (Ass M. Black, manager): Season will not open here for several weeks, as Manager Black is having the opera house thoroughly renovated and remodeled.

**ATCHISON.**—THEATRE (John Seaton, manager): Herrmann to fair audience Sept. 23. This was the date of our annual Corn Carnival, and Mr. Herrmann entered into the spirit of the occasion by doing several clever tricks with corn.

## KENTUCKY.

**FRANKFORT.**—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Salter and Martin's U. T. C. co. Sept. 21 to fair audience; performance satisfactory. Veriscope 27, 28.

**MT. STERLING.**—GRAND OPERA HOUSE (Tudor and O'Connell, managers): Al W. Martin's U. T. C. co. Sept. 24 to fair house; performance poor.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Thomas W. Keene's Bonnie Scotland 7.

**OWENSBORO.**—NEW TEMPLE THEATRE (Podley and Burck, managers): W. Keene Sept. 28. Hogan's Alley 1. Baldwin Melville co. 4-6.

**DANVILLE.**—OPERA HOUSE (C. T. Veach, manager): White's vitascope Sept. 29-2. Miss Jerry 8.

**ASHLAND.**—THE ASHLAND (W. McInerney, manager): A Breezy Time Sept. 29 to a good house; performance good. Brady's veriscope of Corbett-Fitzsimmons fight 6, 7.

**HENDERSON.**—OPERA HOUSE (Atkinson and Levi, managers): Hogan's Alley Sept. 29, 30. Thoroughbred 2. Marie Bell Opera co. 12-14. The Real Widow Brown 18.

**SOMERSET.**—GEN OPERA HOUSE (E. L. Orden, manager): In the Name of the Car Sept. 21 to crowded house; audience pleased. Robert J. Burdette 20.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): In Gay New York Sept. 27 to fair business; performance good. Veriscope 30-2. Thomas W. Keene 4, 5.

## LOUISIANA.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): Punch Robertson Sept. 29-30; fine performances to good business. Co. will continue here 27-1.

## MAINE.

**PORTLAND.**—THE JEFFERSON (Fay Brothers and Hordford, managers): The Sporting Duchess Sept. 25-26 proved a money maker, playing to the house's capacity. Edwin F. Mayo in Pudd'nhead Wilson 29 made a hit; attendance fair. Shore Acres 30 was beautifully staged and well received. Way Down East 1, 2. Robert J. Ingersoll 5. Joseph Jefferson 7. James O'Neill 8, 9.—THEATRE (Charles C. Tucker, manager): Sawtell Dramatic co. in The Captain's Mate Sept. 27. Maine and Georgia 5. Captain's Mate and Infatuation 28. Around the World in Eighty Days 30. True as Steel 1, and Midnight Call 2 to big houses. Specialties are excellent and the co. strongest of its kind ever seen here. The New South 9.—ITEMS: The Widow Jones, booked at Jefferson for 27, was canceled on account of illness of Miss Irwin. Jesse Boisen, left here 24 to join the Katherine Robert co.—John E. Ogden, business representative of the Waite Opera co., was in town 25. Advance Agent F. M. Chapman for Joseph Jefferson was here 26.—Fred Fay is spending the week in town.—Ernest, the dancer with the Sawtell co., deserves special mention.—Colonel Wood, the architect of the Jefferson, received a letter 29 from Joseph Jefferson, congratulating him on the completeness of every detail of this latest triumph.

**SEAFORD.**—OPERA HOUSE (F. E. Ottrell, manager): Henshaw and Ten Broeck's Trip to New York Sept. 29 to small house; play bright and

up to date; costumes fine and every part well taken. Co. will play a return engagement 2.

**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Henshaw and Ten Broeck Oct. 1.

**EASTPORT.**—MEMORIAL OPERA HOUSE (Wilbur A. Shea, manager): Gorton's Minstrels Sept. 15 to S. R. O.; excellent satisfaction. Miles Ideal Stock co. 18-25 to largest business of season, closing 25 to S. R. O. They will play a return engagement 4, 5.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Frank Mayo in Pudd'nhead Wilson Sept. 22, 23 gave satisfaction to a good audience. Grier and Davis in 'Way Down East 24, 25; business fair; co. good. Mr. Grier through illness was unable to appear. Henshaw and Ten Broeck in Dodge's Trip to New York 26 to large and enthusiastic audience. The announcement of a return date 6 was generously applauded. Waite Comic Opera co. 11-16.—THE NORMANBY (H. C. Bean, manager): Wallace's U. T. C. co. 9. Lillian Tucker co. 11-16.

## MARYLAND.

**MT. SAVAGE.**—OPERA HOUSE (Odd Fellows, managers): Edison's cinematograph Sept. 23, 24 to poor business; views good.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Captain of the Nonsuch Sept. 23 canceled. Waite's Comedy co. opened for a week 27 in The Wife to S. R. O. Harry Hill, Merry Monarch 31. Primrose and West 9. Great Train Robbery 12. James B. Mackie 18.

**LONA CONING.**—EVANS' OPERA HOUSE: Arch Evans, manager: Gaity Extravaganza co. 30. Rhoades Merry Makers 4-6.

## MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hordford, managers): Courtied Into Court was thoroughly enjoyed by an appreciative house of good proportions Sept. 23. Marie Dressler, although suffering from a severe cold, proved a very competent actress of ability, and she had an able accomplice in John C. Rice. The rest of the cast are well chosen. De Wolf Hopper in El Capitán captured an immense audience 24. Edna Wallace Hopper, Nellie Bergen, and Alfred Klein came in for a share of attention.

Shore Acres, with Archie Boyd and a competent co., drew two good houses 25. Edna Connelly and Lillie Moore. Fenton did not noticeably fine work. Thompson and Ryer's The Sunshine of Paradise Alley gave an excellent performance to good attendance 27. The favorites were: Ellen Mortimer, Ben D. Ryer, and the Verdi Ladies' Quartette. The Heartstone 28, one of James A. Herne's earliest pieces under a new title, is a very unsatisfactory amusement; business light.

Flo Irwin's engagement canceled. The Cherry Pickers 1, 2. The Span of Life 4. Warren Conlan 5. Human Hearts 7. Joseph Jefferson 9.—MUSIC HALL (W. H. Boddy, manager): The Corner Grocery 23-25 and matinee. Mr. Sully and his capable assistants were kept busy waiting on a steadily increasing patronage. Alma Chester in repertoire commenced a week's engagement 27; co. pleasing and doing a fair business. Weber's Parisian Widows 4-6. Manhattan Club 7-9.

—ITEMS: Lakeview Park has closed.—Warren Conlan was in town 26 visiting relatives.—Fred E. Barrall and Alice L. Hodgson will give a scene at Music Hall 4.—As yet the Bijou and Savoy Theatres are tenacious, and as far as a competent co. is liable to remain so.—The local Elks held an invitation and social session 26 in which members of the Alma Chester co. participated. OMSBY A. COURT.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Prisoner of Zenda proved its enduring hold on the public by another big house Sept. 25. The co., headed by Howard Gould, gave an excellent performance. The new Eight Ball rang again 27, and rang in a good business. The place has some new features and pleases its audiences. The Girl from Paris alternately shocked and delighted a large gathering 28. Miss Caine's Julie Bon-Bon is about as breezy a dancin' as has ever swirled across our stage, and with the superb co. allowed no dull moment. D. L. Don, Fred Lennox, Rose Beaudet, Andree Lorraine, and William Marshall were some new features.

Anna Buckley as Ruth got the applause of the evening in singing "Mary Jane's Top Note," and Mabel Clark gave a graceful dance. Courtied Into Court brought enjoyment to a full house 29. Marie Dressler has a hard task to fill May Irwin's place, but did very well. John C. Rice, Sally Cohen, and Maud Ruth were excellent.

Rhea 1, 2. Deanna Thompson 4. James O'Neill 6, 7. The Cherry Pickers 8, 9. Seidl's Orchestra 13.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Moade, manager): Maud Hillman Sept. 29-30 did the biggest business ever done by a popular-priced co. General satisfaction. Repertoire included The Cuban Spy, The Fire Patrol, A Barrel of Money, Special Delivery, Charity Bess, and The Broker's Daughter. Daniel Sully and the Broker's Daughter presented O'Brien the Contractor 29 to good business. Frank Jones 2. Flora Staniford in repertoire 4-6. Pudd'nhead Wilson 13. Shore Acres 16.—WILSON'S OPERA HOUSE (Hawley and Purcell, managers): Black's Mississippi Troubadours, booked for 23-25, were canceled after the first performance, so poor were they. Lenan's New York Stars 27-28 did good business.—ITEM: The Gray Dramatic co. (amateur) of this city, presented Tris, or Beyond the Rockies, at Cambridge, N. Y., to big business 25.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): James O'Neill 30.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): Rhea Sept. 27 to a good audience; performance disappointing. The illness of Ida May Park necessitated the cutting of the last act. Grille and Rodgers 4. Robert G. Ingersoll 7. Kirmis 11-16. Shore Acres 18. Colonial Opera co. in The Maid of Marlehead 28.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): The Prisoner of Zenda Sept. 23 to large and appreciative audience. The Walking Delegate 29; good business; satisfactory performance. Rhea in Fernando 29; William Harris, leading support, and entire co. are superior; fair attendance. Courtied Into Court 30. THE EMPIRE (T. F. Murray, manager): The White Slave 29.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Sawtell co. in repertoire did a small business owing to a strike in the factories Sept. 29-30. A Breezy Time had a light house 27. The Sporting Duchess was presented by a good co. to a large and pleased audience 28. The Girl I Left Behind Me 4, 7. Courtied Into Court 8, 9. Rhea 11. Prisoner of Zenda 12. Walking Delegate 14.—ITEM: John W. McCue, tenor of this city, has accepted an engagement to appear in vaudeville on the Keith circuit.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): Rhea in Canille to an appreciative house Sept. 29. A Yankee Drummer 1. The Prisoner of Zenda 4. Animatorsco 7.

**WALTHAM.**—PARK THEATRE (Edward Davenport, manager): The Heartstone Sept. 23 to poor business. Courtied Into Court gave excellent satisfaction to good house 27. Span of Life 29. Human Hearts 4. Richards and Canfield 7. A Breezy Time 11. Rhea 15.

**SALEM.**—MECHANIC HALL (Andrews, Moulton, and Johnson, managers): Waite Comic Opera co. Sept. 27-28 opened to the largest house ever known at this theatre. Crowds were turned away at each performance.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Waite's Comic Opera co. Sept. 29-30 presented Fra Diavolo, Giorio-Giorio, Two Vagabonds, Chimes of Normandy, Bohemian Girl, Mariana, La Mascotte, Boccaccio, and Giorio to big business. The co. was very competent and twice during the week people were turned away. Operas were all well staged and well sung, and the co. deserved their success. Marion Langdon, who succeeds Marie Laurens as prima donna, does excellent work. Frank Jones 8.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): Fitz and Webster in A Breezy Time 29; small audience; performance satisfactory. The Sporting Duchess 29; fair audience; performance good.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): James O'Neill in The Dead Heart Sept. 23 to a good house. Courtied Into Court pleased a large audience 25. Marie Dressler was unable to appear, and her part was taken acceptably by Maud Ruth. The Cherry Pickers was received with much favor by a fair house 27. Thompson and Ryer's co. in The Sunshine of Paradise Alley gave their usual excellent performance 28 to good business. Owing to the illness of Flo Irwin, The Widow Jones, booked for 29,

canceled. Span of Life 1, 2. Human Hearts 4. Joseph Jefferson 8. The Yankee Drummer 9.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): George Richards and Eugene Canfield found favor Sept. 24 with a small audience in My Boys. James O'Neill in The Dead Heart 25 packed the house. Thomas E. Shea began a week's engagement 27 in The Man of War's Man, Dr. Jekyll and Mr. Hyde, The Country Politician, The Slave of Sin, The Bells, and The Fire Patrol during the week; business large.—RICH'S THEATRE (Jack Beck, manager): The Manhattan Club 23-25; fair business. Agnes Wallace-Villa in The World Against Her 27 to light business. Lang's Operatic Burlesquers 4-6.

**WORCESTER.**—THEATRE (James F. Rock, manager): The Walking Delegate continued a large audience Sept. 25 with its brilliant music and ingenious plot; Christie Macdonald bore off the honors. Courtied Into Court drew to the capacity 28. James O'Neill in The Dead Heart had scarcely a vacant seat 29. Herbert Keiley and Edie Shannon in Prisoner of Zenda 7. The City of New York 8, 9.

**SPRINGFIELD.**—OPERA HOUSE (Alfred T. Wilton, manager): The White Slave did excellent business 27-2. Fitz and Webster in A Breezy Time for the benefit of the Knights of Malta 4-6.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Caverly, managers): A Boy Wanted Sept. 17 to good house; general satisfaction. Gus Hill's Novelities 21; poor business. The Heartstone 24 to one of the largest houses of season. U. T. C. 29 to small house. The World Against Her 1.

**LYNN.**—THEATRE (Dodge and Harrison, managers): De Wolf Hopper and his superb co. drew a large and fashionable audience Sept. 23. Courtied Into Court 24; performance good; medium business. The Heartstone 25 to topheavy house. The East Boston Cadet Band 27 to light business. The Cherry Pickers 28 by a fair co. to good business. The Span of Life 30. Thomas E. Shea 4-11.

**NARLBORO.**—THEATRE (F. W. Riley, manager): Henshaw and Ten Broeck in Dodge's Trip to New York Sept. 25 to poor house. The piece is hardly strong enough for such a brilliant comedian as Mr. Henshaw, who with George E. Mack kept the audience in an uproar with wit and humor. Ben F. Gunnell shared honors. Maud Hillman co. 27-2 to capacity of house 25; 1,238 people paid admission; co. strong, and includes Jerry McAniff, the comedian, who is given an ovation nightly. The attendance for the week is a record breaker. The repertoire: Special Delivery 2. A Barrel of Money 3. East Lynne (matinee) 29. The Fire Patrol 29. The Cuban Spy 30. A Cracker Jack 1. A Broker's Daughter 2. My Boys 7. Girl I Left Behind Me 9. Local Concert 12. Walking Delegate 16. Rhea 20. The Heartstone 23. San Francisco Minstrels 27. Blue Jeans 30. Alma Chester 24. J. J. Corbett, Joseph Greene co. 10.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): The Prisoner of Zenda Sept. 23; satisfactory performance; good house. The Girl from Paris 25 pleased a large house. The Girl I Left Behind Me 30. Nellie McHenry 2.

## MICHIGAN.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): A Boy Wanted filled the house Sept. 23-25. The performance is dished up in attractive shape by clever specialty people. Claude Gillingwater gave a good piece of character work, and Mayme Gehrue's dancing proved a feature. Wilbur Opera began a week's engagement 27, and judging from the opening night the business will be a record breaker. The performances are made continuous by the introduction of specialties and a minstrel first part between the acts. W. H. Kohnle, who was greatly missed on the occasion of the company's last visit here, has rejoined the co., and is the same clever comedian as of yore. May Baker, the new prima donna, is a decided acquisition to the co., while the familiar faces of Com. Clark and Dan are still present. Hallen and Fuller's Ideals 4-6. Shannon of the Sixth 7-9.—GRAND (O. Stair, manager): The Cummings Stock co. completed an engagement of four weeks 25 in a most successful manner, the houses being large throughout. Ralph Cummings, Helen Byron, Estelle Dale, and Nettie Marshall left most pleasant impressions, and the co. will return later in the season, playing at Powers'. White Elephant Burlesque co. 4-6.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Lillian Sackett opened for a week Sept. 27; fair and pleased house. The Brownies 9.

**FLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers): William Owen and his excellent co. to good houses Sept. 29-30. Shannon of the Sixth 29.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): Wilbur Opera co. Sept. 23-25 to largest business ever seen here. Estelle Baker, J. H. Conlan, and E. M. Clark filled the principal roles very acceptably. Maud Daniels, manager of this co., shows rare business ability. W. H. Powers 1, 2.

**GRAND HAVEN.**—OPERA HOUSE (A. E. Andrews, manager): Veriscope Sept. 28.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Walker Whiteside Sept. 30.—GRAND OPERA HOUSE (F. H. Chase, proprietor): House dark.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Mahara's Minstrels Sept. 25-26 touring



Walters in Side Tracked to a topheavy house 23; best of satisfaction. Clay Clement canceled date for 30. Tennessee's Pardner 5. Old Dan Tucker 11. Plunkard 10. Al G. Field's Minstrels 27.

**FLANKATO.**—THEATRE (Jack Hoffman, manager): Hermann Sept. 29. Clay Clement 30. Tennessee's Pardner 1. Charles A. Gardner 8. Old Dan Tucker 9. Otis Skinner 16. Plunkard 18. Superba 23. Al G. Field's Minstrels 25.

MISSOURI.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Nancy Gibson and Joseph O'Meara Sept. 30. Steele and Cooper's Minstrels 4.

**MARSHALL.**—OPERA HOUSE (Bryant and Newton, managers): Agnes Carleton Phillips co. Sept. 20-25 to good business. Faust Up to Date 30.

**CLINTON.**—OPERA HOUSE (Salmon and Austin, managers): John J. Ingalls 23. Agnes Carleton Phillips 40.

**COLUMBIA.**—HADDEN OPERA HOUSE (B. E. Hatton, manager): Season opened with William L. Roberts and Olive Martin in Don Cesar de Bazan Sept. 20 to a large and enthusiastic audience. Supporting co. good. Scenery and costumes fine. Nancy Gibson and Joseph O'Meara 1, 2.

**LOUISIANA.**—PARKS OPERA HOUSE (E. A. Parks, owner and manager): Davis Minstrels Sept. 23.

**FAYETTE.**—OPERA HOUSE (Lee Holladay, manager): Simon Comedy co. Sept. 20 to fair business; co. good. Nancy Gibson and Joseph O'Meara in Ingomar 29.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): William L. Roberts' Faust 2. Mackay's Opera co. 15.

**CARTHAGE.**—GRAND OPERA HOUSE (J. C. Logan, manager): Veriscope Sept. 24, 25; poor house. Sam Morris in Old Money Bags 1. Hoyt's Comedy co. 3-11. My Friend from India 14.

**JOPLIN.**—CLAY THEATRE (George B. Nichols, manager): Richards and Fring's Minstrels Sept. 22 to big business; performance ordinary. Veriscope of Corbett-Fitzsimmons fight 26, 27 pleased a large crowd. Sam Morris in Old Money Bags 2.

**ST. JOSEPH.**—CRAWFORD THEATRE (E. S. Brigham, manager): Leon and Adelaide Herrmann filled the house Sept. 23; S. R. O. sign out early and people turned away. Lincoln's Carter's Tornado 4.

**TOULSA.**—THEATRE (C. U. Philey, manager): Dark.

**SPRINGFIELD.**—BALDWIN THEATRE (W. L. Potterfield, manager): Richards and Fring's Minstrels Sept. 21 to S. R. O.; performance first class. Veriscope 23, 24. Sam Morris in Old Money Bags 20.

MONTANA.

**LIVINGSTON.**—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): M. B. Curtis in Sam'l of Posen Sept. 10; creditable performance; good audience.

**BOZEMAN.**—OPERA HOUSE (A. R. Cutting, manager): M. B. Curtis in Sam'l of Posen Sept. 20; good business. Mr. Curtis in his new play, Chela, 27. Side Tracked 9.

**BUTTE.**—SUTTON'S THEATRE (Dick P. Sutton, manager): Stock co. in Myrtle Ferns Sept. 19-25; splendid business. Cogrove and Grant's The Dazzler co. 27-2. MURRAY'S THEATRE (John Murray, manager): M. B. Curtis did an excellent business 19-25. Digby Ball 24. Corbina 1. J. J. Hays: The New Margaret Theatre, at Anaconda, Mont., will be dedicated by the Digby Ball co. 3-5.

**MISSOULA.**—BENNETT OPERA HOUSE (G. N. Hartley, manager): Smyth and Rice Comedy co. in My Friend from India Sept. 24 to a full and delighted house. Sam'l of Posen 2.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager): M. B. Curtis in Sam'l of Posen, Sept. 17; good house and performance. A Trip to Chinatown 4. Jule Walters in Side Tracked 7.

NEBRASKA.

**LINCOLN.**—THE LANSING: Season opened with the Woodward Theatre co. Sept. 20-25. THE FUNKE: The Corbina Opera co. opened house Sept. 10 and matinee, presenting An American Beauty to good business. Proctor's Pleasure Party 15-16 to excellent receipts. Dan Stuart's veriscope pictures of the Corbett-Fitzsimmons contest to good houses 20-22. Hermann 24 to fair house. Uncle Hays: The Sprocket 23. Hoyt's A Milk White Pig 24. A Trump's Dream 2. Ed Rush's White Crook co. 4. Sam Pickett's Paris Gaiety Girls 5, 6. Clay Clement 9. At Gay Coney Island 14. Bittner's Theatre co. 15, 16.

**KANSAS.**—OPERA HOUSE (R. L. Napper, manager): Al G. Field's Colored Minstrels opened regular season Sept. 23 to good business; performance good. March Craig, comedian, deserves special mention. Bittner's White Crook co. 6.

**HASTINGS.**—KANSAS OPERA HOUSE (W. Schellak, manager): Della Fring co. to good houses Sept. 20-25. Josh Sprucey 25. Twelve Temptations 4.

NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): Flo Irwin in The Widow Jones, booked for Sept. 27, canceled on account of her illness. The Heathstone 21. Savatella Dramatic co. 4-6. Truesdell, Charles and Joseph Harcourt have joined the Bennett and Moulton co.—John McQuirk, who has been filling an engagement at Norway, Maine, during the past summer, returned here for a brief rest before going on the road for the winter 2.—The Opera House management now controls all the bill boards in the city.—There is some talk of opening a variety house in this city this winter.—The Dover Free Club will hold a benefit at the Opera House soon.

**FRANKLIN FALLS.**—FRANKLIN OPERA HOUSE (R. J. Young, manager): Veriscope of Corbett-Fitzsimmons fight Sept. 23; good house. Middaugh's World of Fun 28. Cotton King 13. Gorton's Minstrels 15.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Shore Acres Sept. 27 drew large and delighted audience. Middaugh's World of Fun gave poor performance to a meagre house 28.

**PORTSMOUTH.**—MUSE HALL (J. O. Ayers, manager): The Sunshine of Paradise Alley drew fairly Sept. 23. Shore Acres was well patronized and gave satisfaction 29. The Cotton King 4.

**CLAREMONT.**—OPERA HOUSE (O. B. Rand, manager): Three Bostonians Concert co. 5. Shore Acres 7.

**FRANKLIN FALLS.**—FRANKLIN OPERA HOUSE (R. J. Young, manager): Middaugh's A World of Fun Sept. 26; poor house; performance unsatisfactory. Cotton King 13.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): The Sunshine of Paradise Alley Sept. 23 pleased a big house. The Sporting Duchess 27; good house. Shore Acres 29 gave satisfaction to a large house. The Cherry Pickers 23.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): A Breezy Time Sept. 21 gave satisfaction. Shore Acres, fine production, 21. The Heathstone, with Tony Farrell, 22; good house; performance satisfactory. Warren Condon 4. Veriscope 4. Henshaw and Van Brock 13. The Cotton King 13. Walking Delegate 20.

NEW JERSEY.

**NEWARK.**—THEATRE (J. Bard Worrell, manager): Henry Miller in Heartsease Sept. 22; co. and performance excellent; audiences enthusiastic; business good. John Drew in Rosemary 4-9. De Wolf Hopper 11-16. JACOBI'S THEATRE (M. Jacobs, manager): Northern Lights was well received 27; co. was a good one and gave general satisfaction. Robert Neil, a resident of this city, plays the part of Doctor Sherwood; good business. Shall We Forgive Her 4-8. Eight Bells 11-16. IRENE: George W. Jacobs is acting as manager of Jacobs' Theatre.—William Calder started for his California home 25.—M. Loretti, formerly of the People's Theatre, New York, has been appointed treasurer of Jacobs' Theatre. C. Z. KENT.

**ELIZABETH.**—LYCEUM THEATRE (A. H. Simonds, manager): Drake's Military Band gave an excellent concert to S. R. O. Sept. 24. A Puritan Romance was produced for the first time 27, and gave a pleasing performance. Katie Emmett, in The Waifs of New York, to fair house 29; performance good. Secret Service 3. Jack's Bad Boy 9. A Puritan Romance 11-16. STARS THEATRE (Colonel W. M. Morris, manager): The Great Train Robbery to a crowded house 31; excellent performance. Scenic

effects pleasing. 1. A Gay New Yorker, presented by Rogers and Ryan and a clever co., to a fair house 25. The Wyoming Mail to a fair and pleased audience 27. A Trip to Coontown, headed by Cole and Johnson, to a good house 29; performance first-class; audience excellent. Line Jones to S. R. O. 30; one of the best performances seen here this season. Jean Reynolds opened for three nights 30 to fair audience; pleasing performance of The Bachelor and Forget Me Not. My Wife's Step-Husband 4. The Sages 5-8.

**PLAINFIELD.**—STILLMAN THEATRE (George Willey, manager): A Broadway Girl Sept. 25; fair business; performance satisfactory. Katie Emmett in The Waifs of New York 29 to large and appreciative audience.

**WASHINGTON.**—BRATTY MUSIC HALL (George M. Dawes, manager): Diamond Jack Vanderville co. Sept. 25 to packed house; excellent performance; good specialties. Irene Taylor Repertory co. 4-9.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Blue Jeans Sept. 25 to S. R. O.; performance excellent. Mr. and Mrs. Joseph Arthur were present. Hi Henry's Minstrels 1.—BOONTON OPERA HOUSE (H. J. Green, manager): Irene Taylor co. 20-25; poor business; co. good.

**PERTH AMBOY.**—ITEM: The Wonderland Theatre, a vaudeville house, will open here 4 with a benefit to the Citizens' Band.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): Blue Jeans Sept. 24 to S. R. O.; performance first class. Joe Ott in The Star Gazer 1.

**TRENTON.**—TAYLOR OPERA HOUSE (O. H. Butler, manager): Gus Hill's Gay Maskers Sept. 24, pleasing a large audience. Davis and Keogh's co. in The Great Train Robbery delighted a large house 25. Gran's Celebrations 25 to small house. Oliver and Kate Byron 29, 30 in Ups and Downs of Life and Turn of the Tide gave satisfaction to fair houses. Kellars Hopkins' Trans-Oceanic 3. Secret Service 3. On the Bowery 14. Pock's Bad Boy 15, 16. Cora Payton 18-21.

NEW YORK.

**ALBANY.**—HARMANUS THEATRE (Woodward and Voyer, managers): Two Little Vagrants Sept. 23, 24, 25, 26, 27, 28, 29, 30, 31. Mildred Holland, Edith Faust, and Helen Robertson were specially pleasing. The Gelsa was well sung twice 25 by a co. headed by Mark Smith and other well-known singers. Isabelle Everson and Estelle Clayton with fair support in A Puritan Romance 25; audience not very large and the play did not meet expectations. Madeleine 30. Richard Mansfield 1. Lyceum Theatre Stock co. 1.—ELIZABETH THEATRE (C. H. Smith, manager): Lillian Kennedy in The Deacon's Daughter with a well-balanced co. pleased large audiences 22-23. Charles Blaney's The Electrician 27-29 before large and enthusiastic audiences. Frank Kellington, formerly of this city, appeared in the cast. Gus Hill's Novelities 30-2. Wilbur Opera co. 4-9. ITEM: Manager Smith is improving the interior of the Lyceum by adding new curtains to the boxes. A new drop-curtain was used for the first time 29.

**SYRACUSE.**—NEW WRITING OPERA HOUSE (M. Reis, owner; John L. Kerr, manager): Vernon Jarman in The Paris Doll to fair attendance Sept. 23-25; performance ordinary. Willie Collier delighted good houses in The Man from Mexico 27, 28. The Gelsa 29, 30. Madeleine 1, 2. Henry Miller 4. Local minstrelns 5, 6.—BASTABLE THEATRE (F. D. Hennessy, manager): The Iron Horse 23. The Queen's Lace Handkerchief, Two Vagabonds, The Prodigal Father 25.—GRAND OPERA HOUSE (G. A. Edna, manager): The Prodigal Father was an unsatisfactory performance 25-26; business fair. Tom Nawa in Shanty Town pleased large audiences 27-29. New York Day by Day 30-2. The Knickerbockers 4-6. Black Patti's Troubadours 7-9. ITEM: Dan Mason, an old Syracuse boy, was warmly greeted by many friends upon his appearance with The Man from Mexico.—Louis Bello is spending a week here.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): Black Patti's Troubadours Sept. 24, 25 to large business. The Gelsa 28 by a competent co.; performance gave satisfaction. Laura Millard was excellent. Linda de Costa caught the house, while Charles W. Swain, Mark Smith, and Van Henselwer Wheeler were well received. Charles Frohman's co. presented Under the Red Robe to S. R. O. 29; audience most enthusiastic. Mary Hampton, William Morris, and Gilda Shine received rounds of applause. McFadden's Row of Flats 4, 5. John Drew 12. Seidl's Orchestra 14. ITEM: Mary Hampton was the recipient of many handsome birthday gifts while in this city 24.

**SCHENECTADY.**—VAN CUYLER OPERA HOUSE (C. H. Benedict, manager): William Jerome's Comedians Sept. 24 in a trashy piece of nonsense called A Jay in New York and a second night; house deservingly small. Beanie Bonhill supported by an excellent cast entertained a fair audience 25; Miss Bonhill was the life and spirit of the production, and she sang and acted the parts with exquisite grace; support first class; the singing of Beanie Belmont was greatly admired. The comedy work of John Deane and Ed Sanford excited many hearty laughs. The Wilbur Opera co. opened for a week 2 in said Plaza, at popular prices; every seat was sold before 7:30, and a large number were turned away; business was large at each performance; the co. gives a first-class entertainment; the chorus work is especially fine, and the living pictures were greatly admired; their repertoire consists of 3000 plays, Queen's Lace Handkerchief, Two Vagabonds, Gelsa, Carmen, and The Bohemian Girl. A Trip to Coontown 7. New York Day by Day 8. The Alderman 9.

**ONEIDA.**—MUNSON OPERA HOUSE (E. J. Preston, manager): The Man in the Iron Mask Sept. 24 to a small house. Donald Robertson in the dual role was excellent, as was Brandon Douglas; balance of co. fair. He and Jack, booked for 1, failed to appear. Fay Train 4. O'Bradley's Election 14. A Trip to Coontown 25.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickay, manager): Pock's Bad Boy Sept. 23-25 to S. R. O. Harry Burgoys in color songs was excellent. Little Monte Cristo 27-29, with Beanie Bonhill in the title role, pleased large audiences. The Electrician 30-2. Odell Williams 4-6. Daniel Sully 7-9.

**MT. VERNON.**—OPERA HOUSE (P. J. Ring, manager): Enid Mayo, supported by George Sammis' Players, Sept. 24, matinee and evening, in Little Lord Fauntleroy to fair business; performance good.

**AUBURN.**—BURTON OPERA HOUSE (E. S. Newton, manager): The Pay Train to fair business Sept. 25. A Jay in New York drew a big house 26; audience pleased. The Strange Adventures of Miss Brown 2. Madame Sans Gene 5. A Boy Wanted 7.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, managers): The Strange Adventures of Miss Brown pleased a small audience Sept. 23. O'Hooligan's Wedding 25 to good business; co. fair. He and Jack 4. Madame Sans Gene 5. Lillian Kennedy 11. The Girl from Frisco 15. ITEM: The Opera House is undergoing a few repairs.

**PEEKSKILL.**—DUPRE OPERA HOUSE (F. S. Cunningham, manager): Two Little Vagrants Sept. 25 to large and delighted audience. The Less opened for three nights 27 to large houses. Blue Jeans 6. The White Slave 11. ITEM: Alberta Lee joined the co. here 28.

**WAVERLY.**—OPERA HOUSE (J. K. Murdock, manager): Veriscope 4.

**AMSTERDAM.**—OPERA HOUSE (George McClunpha, manager): Vernon Jarman in A Paris Doll Sept. 23 pleased a large audience. Beanie Bonhill 24 in Little Monte Cristo to fair business; excellent co. Lillian Kennedy in The Deacon's Daughter 27 to fair business. A Boy Wanted 29 to topheavy house; fair performance. New York Day by Day 7. William Bonelli 13. Black Patti's Troubadours 15.

**NORRISVILLE.**—SHATTOCK OPERA HOUSE (S. Osocki, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia drew a large and enthusiastic audience Sept. 23; co. excellent. The Corbett-Fitzsimmons veriscope drew largely 24, and gave entire satisfaction. A Back Street Comedy had moderate house 25; fair performance; co. with two exceptions is not equal to last season's. Beanie Bonhill had a large and fashionable audience 26; every member was applauded. The Strange Adventures of Miss Brown 3. Sousa's Band 8.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKechnie, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask Sept. 27 pleased a large and fashionable audience; excellent co. unusually good. Eleanor Carr and Edith Alden particularly excellent. Dan Ryan 4-6. Land

of the Living 11. Lillian Kennedy 14. New York Day by Day 16. A Trip to Coontown 18.

**JAMESTOWN.**—ALLAN'S OPERA HOUSE (H. F. Allen, manager): Beanie Bonhill co. Sept. 22; fair house and performance. For Fair Virginia 24 to light business. McNulty's Visit 29 to medium business; laughable show. Morrison's Faust 1. The Spencers 4.

**HUDSON.**—OPERA HOUSE: Pock's Bad Boy pleased a fair audience Sept. 27. Fay Foster Extravaganza co. 26-1.

**LYONS.**—MEMORIAL HALL (John Mills, manager): The Strange Adventures of Miss Brown Sept. 24, 25 to fair business; performance good. William Jerome's Comedians in A Jay in New York 26 gave unsatisfactory performance to fair business. Only redeeming feature was the singing of Maud Nugent. A Trip to Coontown 15.

**FRANKLIN-ON-HUDSON.**—ACADEMY OF MUSIC (G. and C. Peattie, managers): Blaney's A Boy Wanted Sept. 24 drew a full house; fair performance. Pock's Bad Boy 4. Jean Reynolds 11-13. Shore Acres 23.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Coray, manager): Two Little Vagrants played to fair house Sept. 24; co. good; audience pleased. The Waifs of New York 27; good house; Katie Emmett received rounds of applause; specialties good. Blue Jeans 30 to S. R. O.; first-class co.; audience delighted.

**NORWICH.**—CLARK OPERA HOUSE (L. R. Bennett, manager): A Baggage Check Sept. 22 to fair audience; co. good; performance excellent. Town Topics, booked for 27, canceled. Lillian Kennedy 9. Daniel Sully 11. Girl from Frisco 15. ITEM: H. A. Curtis, manager of Joshua Simpkins co., having closed the tenting season 18, is spending a few days with his family here.

**OWEGO.**—WILSON OPERA HOUSE (J. D. Hutchinson, manager): A Baggage Check Sept. 24 to good business; evident satisfaction. Fay Train 25 to good house; audience pleased; specialties heartily applauded. Beanie Bonhill, violinist, 26 to large and cultured audience; entertainment of highest class. Oppeheimer's Comedians 4-9. Dan Sully 13. Greater New York 21. ITEM: Coburn's Mystics opened their season here 20.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Dan McCarthy in The Dear Irish Home Sept. 24 to fair business. Under the Red Robe 30. New York Day by Day 5. For Fair Virginia 7. A Divorce Cure 8. ITEM: Beanie Bonhill, booked for Sept. 23, canceled at 11 A.M. of that day.

**JOHNSTOWN.**—GRAND OPERA HOUSE (John E. Barrett, manager): The Gelsa Sept. 27 to a large and pleased audience. Laura Millard charmed every one. Linda de Costa, C. W. Swain, and Mark Smith gave pleasing representations. A Boy Wanted 1. Anton Seidl 14.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Corvill, manager): Bolero's Mystifiers in spiritualistic performance Sept. 23 to good business. Lillian Kennedy in The Deacon's Daughter 26 gave unbounded satisfaction to a good audience. A Boy Wanted 30. Fay Foster Extravaganza co. 2. O'Hooligan's Wedding 4. Bolero's Mystifiers (return) 5. McFadden's Row of Flats 7. Fay Train 13. Black Patti 14.

**FONDA.**—OPERA HOUSE (I. A. Rom, Jr., manager): He and Jack Sept. 23 and Griswold Comedy co. 24 failed to appear. Anna Clark Hanson co. 4-16. H. C. Corey Comedy co. 18-20.

**DANVILLE.**—HICKMAN OPERA HOUSE (L. H. Hickman, manager): Daniel R. Ryan co. Sept. 23-25 opened our season to good business; co. first-class and gave satisfaction. Daniel Sully 13. Captain of the Nonchalant 22.

**CATSKILL.**—HELIDA THEATRE (Kurtz and Lampman, managers): The World Against Her Sept. 24; excellent performance to well filled house. Odell Williams 4.—OPERA HOUSE (J. F. Gaylord, manager): A Trip to Coontown Oct. 4.

**YONKERS.**—MUSIC HALL (W. J. Bright, manager): Walte's Comedy co. opened for a week Sept. 27 in Men and Women to packed house; good performance.

**PALMYRA.**—OPERA HOUSE (Fred F. Kelly, manager): Robertson-Douglas co. in The Man in the Iron Mask Sept. 25; performance excellent; large house.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): O'Hooligan's Wedding Sept. 23; fair business; average performance. Under the Red Robe 1. A Boy Wanted 4. Black Patti 11. Lillian Kennedy 14. Land of the Living 23. Lady of Quality 25.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Stuart's veriscope of Corbett-Fitzsimmons fight to good business Sept. 24. Daniel R. Ryan 27 in My Partner to S. R. O.; co. first-class. Minny's A Boy Wanted 15.

**POUNCEKEEPEE.**—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): The Gelsa Sept. 23 to good business; performance good. Under the Red Robe 28 to S. R. O.; audience demonstrative in its approval of the performance. The Proper Caper 1. The Prisoner of Zenda 4. Blue Jeans 9. John Drew 11. The Sunshine of Paradise Alley 12. Hopkins' Trans-Oceanic 14. The Sages, hypnotists, 15-23. Robert G. Ingersoll 24. A Contented Woman 25. A Lady of Quality 25. The Cherry Pickers 30.

**PENN VAN.**—SHEPARD OPERA HOUSE (C. H. Simpson, manager): McNulty's Visit Sept. 21, 22; fair performance to light business. The Pay Train 23. Faust 25. The Strange Adventures of Miss Brown 27. All to fair business. Madame Sans Gene 3.

**ROCHESTER.**—LYCEUM THEATRE (A. R. Wolf, manager): Oppeheimer's Impudent attracted well placed houses Sept. 27, 28; co. unimpeachable. The Man from Mexico, with Willie Collier in the lead, pleased excellent audiences 28, 29. House dark 1, 2, owing to cancellation of The Gelsa. Henry Miller in Heartsease 4, 5.—COOK OPERA HOUSE (S. S. Schubert, manager): Faust 27-29. Jerome's Comedians in A Jay in New York secured fine attendance 30-2. ACADEMY OF MUSIC (Lionel C. Cook, manager): The Prodigal Father 27-29 to fine houses. J. E. Toole and co. to good houses in Killarney and the Rhine 30-2. ITEM: Arthur Behan, representing Augustin Daly, served papers upon the Lyceum management prohibiting the production of The Gelsa 1, 2.—Messa. Wolff and Pearce canceled and will allow legal proceeding to place the responsibility.

**BALDWINVILLE.**—HOWARD OPERA HOUSE (F. Howard, manager): Cecilia Bradgood Trio 1. Killarney and the Rhine 8.

**BINGHAMTON.**—STORE OPERA HOUSE (J. P. E. Clark, manager): Blaney's A Baggage Check to good business Sept. 26; fair satisfaction. Russell's Comedians, booked for 27-29, failed to appear. A Puritan Romance 30. Wilson Comedy co. 4-6.—BIJOU THEATRE (A. A. Penney, manager): John J. Black in A Big Heart played fair houses 23-25. New York Day by Day was well patronized 27-29. Wood Sisters Gaiety co. 30-2. Colored Sports 4-6.

**GROSVILLE.**—CITY THEATRE (Williams and Powers, managers): A Boy Wanted Sept. 25 to crowded house; audience delighted.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Tim Murphy Sept. 24 in Old Innocence and Sir Henry Hypnotized to large and fashionable audience. The Strange Adventures of Miss Brown 28; light house; co. below average. A Boy Wanted 13. Girl from Frisco 16. ITEM: The Strange Adventures of Miss Brown co. is laying off for a few days to strengthen the co.

**ITACA.**—LYCEUM (M. H. Gutstadt, manager): Isabelle Everson and Estelle Clayton played a full house in A Puritan Romance Sept. 23. Madame Sans Gene 4. A Boy Wanted 9.

**GLENN.**—ACADEMY OF MUSIC (F. D. Leland, manager): Oppeheimer's Comedians in repertoire Sept. 27-1 opened the week to good business; they were booked for the week of 27 at the Opera House, but through some misunderstanding of dates they played at the Academy.—OPERA HOUSE (Wagner and Bell, managers): A Baggage Check Sept. 23 to a fair business. Donald Robertson 1. Robert Downing 2.

**SARATOGA SPRING.**—THEATRE SARATOGA (Sherlock Slaters, managers): Charles E. Blaney's A Boy Wanted to S. R. O. Sept. 27; every one pleased; Louise Martinetto and Lillie Sutherland deserve mention. Wallace Bruce in Wit and Humor to a large audience 24. Bennett Natlack, the Shakespearean actor, gave recitals in costume for benefit of Seventy-seventh Regiment Band 28. A Coat of Many Colors 5. Bobbie's Knickerbockers 7.—TOWN HALL: Leonard and Eddy, managers: The Land of the Living 11. Flora Staniford 13-21.

**SLURIA.**—LYCEUM THEATRE (H. Reis, owner; W. Charles Smith, manager): Tim Murphy Sept. 23 in Old Innocence to fair house. Morrison's Faust 24.

A Baggage Check to fair house 27. The Strange Adventures of Miss Brown, with Will S. Rising and an incompetent co., to a deservingly poor house 28. Robert Downing 30. Madame Sans Gene 2. Madeleine 4. The Indian 1. Sousa's Band 7.

**MALONE.**—OPERA HOUSE (H. A. Putnam, manager): Will T. Hodge Comedy co. in repertoire Sept. 27; crowded house; excellent performance.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Frederick H. Wilson Comedy co. finished their week's engagement Sept. 25, breaking all records of any repertoire co. that has played in this city in years; excellent satisfaction; specialties were drawing features. O'Hooligan's Wedding 28; fair business; performance good. STARK'S OPERA HOUSE (Samuel Cox, manager): Dark.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Morrison's Faust Sept. 23. ITEM: Corbett-Fitzsimmons veriscope, booked for 29, failed to materialize.

**NEWBURGH.**—ACADEMY OF MUSIC (F. M. Taylor, manager): Lewis Morrison in The Master of Ceremonies Sept. 25. Under the Red Robe 28 to large and appreciative audiences; scenery appropriate and costumes a feature. Odell Williams canceled 30. Walte Comedy co. (Eastern) 4-9.

NEVADA.

**CARSON CITY.**—OPERA HOUSE (George W. Richard, manager): Ellsford co. Sept. 19-22 at popular prices to good business.

NORTH CAROLINA.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloer, manager): Al G. Field's Minstrels Sept. 27, 28 to large business; S. R. O. Beanie Bonhill 1.

**GOLDSBORO.**—MINNERS OPERA HOUSE (B. H. Griffin, manager): Season will open 2 with Beanie Bonhill in Romeo and Juliet. Cuban Gaiety Girls 4.—BRYANT'S OPERA HOUSE: Dark.—ACADEMY: Lillian Lewis, booked for Sept. 27, failed to appear. Raymond's Comedians 4-9. ITEM: The Academy has received some needed repairs, and Manager Blackburn looks for a prosperous season.

**RALEIGH.**—ACADEMY OF MUSIC (Crawford and Fuchs, managers): Manhattan Stock co. Oct. 4-6. A Puritan Romance 13. Wilbur Opera co. 19-21. METROPOLITAN OPERA HOUSE (George D. Weaver, manager): Beanie Bonhill Sept. 20. Arnold Welles Players 4-6. Joshua Simpkins co. 15. Woodward-Warren co. 18-21.

NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): My Friend from India Sept. 21 to large audience; receipts \$420. The performance was one of the best seen here this season and was cleverly presented by an able co. The Dazzler 25 to fair business. Ida Marie Rogers, who is a great favorite here, made a big hit. Her songs were especially enjoyable and in every instance had to be repeated. She received several magnificent flowers, pieces from her Fargo friends. Hoyt's Trip to Chinatown 23. Hermann 24. Jule Walters' Side Tracked 4. South Before the War 4. The Haymakers (local) 4. In Old Kentucky 14. Schubert Symphony Club 15. Beach and Bowers' Minstrels 21. ITEM: Rupert's Orchestra, which is very popular with all traveling co., is doing some particularly good work this season, under the direction of Lord Rupert. The staff of the Fargo Opera House will be as follows: C. P. Walker, manager; Fred Walker, assistant manager; Win Hooper, treasurer; Lou Rupert, director of orchestra; Harry Hanco, stage-manager; Pete Matson, chief usher. ALISON BURKHEAD.

**JAMESTOWN.**—OPERA HOUSE (G. P. Wells, manager): Empire Comedy co. Sept. 20-24 to good houses. Hoyt's A Trip to Chinatown 24.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): The Dazzler to fair business Sept. 23; performance well received; specialties excellent. A Trip to Chinatown 25. Professor Gordon, hypnotist, 25-29. Finnigan's Fortunes 30. Railway Employees' Association of Grand Forks 30. Hermann 1. South Before the War 5. In Old Kentucky 14. Beach and Bowers' Minstrels 23.

**GRAPTON.**—OPERA HOUSE (W. W. Robinson, manager): Hoyt's A Trip to Chinatown Sept. 23 to good house.

OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Girl from Paris to fair business Sept. 21. The principals were entirely satisfactory, and the ensemble was all that could be desired. J. C. Marlows, James E. Sullivan, William Blaisdell, and Hamie Gilroy are entitled to favorable mention. Walker Whitehead 4. S. Christopher, Jr. 13. Anton Seidl 23.—PARK THEATRE (Harry E. Feicht, manager): Moulin Rouge to good business 24-26; the extravaganza was elaborately costumed, excellently staged, and satisfactorily presented. Salter and Martin's U. T. C. to good business 27-29; the immortal play was produced to apparent satisfaction, a fair cast and the necessary accessories and props contributing.—MEMORIAL HALL (Soldiers' Home): Moulin Rouge to packed house 23. The aggregation of female artists attired in fetching costumes and the many funny incidents pleased the veterans.—IRENE: Mr. and Mrs. Andrew Waldron (Jennie Saled) left for Geneva, Neb., 25 to join a co.—Dan Thompson, who managed the Summer season at Fair View Park with great success, left for New York 25 to join Joseph Murphy for a brief season. Mr. Thompson has made a host of warm friends in our city, and it is hoped that he will be seen with us again.—Manager Harry E. Feicht treated about twenty members of The Girl from Paris co. to a trolley ride on the afternoon of their engagement in our city, and it goes without saying that the affable host gave every participant a royal good time. J. W. WEIDNER.

**GALLIPOLIS.**—ARIEL OPERA HOUSE (T. S. Cowden, manager): Lincoln J. Carter's Fast Mail to a fair audience Sept. 24; scenic effects good; performance weak.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (S. J. Henry, manager): Colonel Billy Thompson's veriscope Sept. 24, 25 gave local enthusiasts a chance to applaud. A Breezy Time 2.

**CANAL BOVER.**—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Vogel's Darkest America opened our 24-25 to fair business; performance first-class. Other People's Money 2. Fast Mail 6.

**GREENVILLE.**—GRAND OPERA HOUSE (Sherman and Dorman, managers): A Paper City Oct. 1. Side Tracked 6. Byron W. King 8. Pulse of New York 11. Other People's Money 15. ITEM: The Tornado co., which was to have appeared here Sept. 23, was released upon paying the management \$75.—Harry Farley, one of the oldest advance men on the road, is here with old friends booking A Paper City.

**CHILLICOTHE.**—MAGNIFIC OPERA HOUSE (E. S. Robinson, manager): Carter's Fast Mail Sept. 23; fair performance to good business. In Atlantic City 24; good business. Hennessy Leroy's, with good co. in Other People's Money 27 gave satisfaction to large audience. Veriscope 28, 29. Breezy Time 1. James Young 2.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Murray and Black in Finnigan's Courtship Sept. 21 to crowded house; good performance.—IRENE: It is reported that these popular comedians will dissolve partnership, Mack traveling with Finnigan's Courtship, Murray as yet being undecided as to the future.



large business as the attraction merited.—**PROFESSOR F. K. HOPKINS** (F. K. Hopkins, manager): Henny's Boy Wanted 23-25; S. R. O. was used; co. large and specialties good.—**ITEMS**: Robert Evans, for many years with the First National Bank of this city, has accepted the management of the Grand Opera House, Columbus. Mr. Evans has many acquaintances in the profession who will be pleased to hear of his new departure.

**AKRON**.—**ASSEMBLY THEATRE** (W. G. Robinson, manager): Darkest America Sept. 23; crowded house, performance first-class. Merry Widows 1. 2. Himmelsheim's Ideals 4. 5. The Real Widow Brown 14. Tornado 16. U. T. C. 22.—**LAKE SIDE CASINO** (W. A. Robinson, manager): This popular resort and Randolph Theatre closed for the season 23. Both places played to large audiences on the closing night.—**GRAND OPERA HOUSE** (W. A. Robinson, manager): Robert Downing 1. 2. James O'Neill 14. Christopher, Jr. 15. The Tornado 16.

**ALLIANCE**.—**OPERA HOUSE** (F. W. Gaskell, manager): Darkest America Sept. 23; good business; fair satisfaction. Fast Mail 5. Fabio Roman 7.

**COLUMBUS**.—**GREAT SOUTHERN THEATRE** (Lee M. Boda, manager): Christopher, Jr. 23-25; splendid business. George Backus in the title-role gave excellent satisfaction. Lilla Vane made a splendid impression. The rest of the co. was good. The Girl from Paris did a good business 27-29. The co. gave general satisfaction. Mamie Gilroy as Julie Bon Bon easily carried off first honors. James E. Sullivan and Edgar Halstead were appreciated for their excellent work. In Gay New York 30. The Mystery of Mr. Daniel 1. 2. Two Little Vagrants 3-5. Frank Daniels 7-9.—**HIGH STREET THEATRE** (Albert Owens, manager): The Heart of Chicago 23-25 did well; co. all that could be desired; scenic effects especially good. Vanity Fair 27-29; good performance. The Tornado 30-2. The Prodigal Father 4-6. **ITEMS**: The Southern has one of the most artistic programmes ever seen here. Harry Ketcham has been in Toledo attending the funeral of his father.

**BUCKEYS**.—**VOLLBATH'S OPERA HOUSE** (V. R. Chesney, manager): Himmelsheim's Ideals Sept. 20-25, producing Hand of Fate, North and South, Devil's Web, Storm Beaten, and Shadows of the Scaffold; crowded houses; good satisfaction.

**CANTON**.—**THE GRAND** (M. C. Barber, manager): Himmelsheim's Ideals opened for a week Sept. 27. Houses large and performances satisfactory. Other People's Money 4.

**ELVIRA**.—**OPERA HOUSE** (W. H. Park, manager): Tommy Shearer Sept. 20-25 pleased good audiences with A Southern Home. Son of Monte Cristo, Saved from Sin, Which Is Mine, A Western Princess, and Heart of Cuba. The Drummer Boy of Shiloh (local) 29-1. Other People's Money 22.

**NAPOLEON**.—**RINK OPERA HOUSE** (J. L. Halter, manager): Season opened Sept. 25 with Turkish Bath to good house; co. excellent; specialties new. Side Tracked 15.

**FREEMONT**.—**OPERA HOUSE** (Heim and Haynes, managers): Baldwin-Melville co. Sept. 20-25 to S. R. O. every night, giving satisfaction. Tom Nawn in Shanty Town 1.

**MARLETTE**.—**AUDITORIUM** (M. G. Seipel, manager): James Young Sept. 29 in David Garrick; fair audience; performance very good. James B. Mackie 15.

**MASSILLON**.—**NEW ARMY** (G. C. Haverstick, manager): Darkest America Sept. 27 gave a better entertainment than last season to a good house. Turkish Bath 4. James Young 9. The Strange Adventures of Miss Brown 12. Lincoln J. Carter's Tornado 15.

**NEWCASTLE**.—**CITY OPERA HOUSE** (J. S. Loom, manager): Henny's Boy Wanted 23-25 to S. R. O. money 1. Macaulay-Patton co. 49. Lincoln J. Carter's Tornado 12.

**SANDUSKY**.—**NIELSEN OPERA HOUSE** (Charles Bactz, manager): Murray and Mack pleased a large audience in Finnigan's Courtship Sept. 29. Christopher, Jr. will formally open regular season 4. Tim Murphy 3. Isle of Champagne 14. The Gormans 18. Other People's Money 21.

**DEFIANCE**.—**CITIZENS' OPERA HOUSE** (Ed S. Bronson, manager): Henny's Boy Wanted 23-25 to S. R. O. money 1. Macaulay-Patton co. 49. Lincoln J. Carter's Tornado 12.

**MANFIELD**.—**MEMORIAL OPERA HOUSE** (E. R. Endly, manager): The Plints closed Sept. 25 to light business. Tornado 5. Tim Murphy 8. Isle of Champagne 11. Veriscope 14, 15.

**PONEROV**.—**OPERA HOUSE**: Fitz and Webster's A Breezy Time opened our season Sept. 24 to good business.

**CAMBRIDGE**.—**HAMMOND'S OPERA HOUSE** (R. Hammond, manager): In Atlantic City Sept. 22 pleased a good audience. Frank Will, Dora Wiley, and Pat and Mollie Rooney received much applause. Railroad Jack 28.

**HILLSBORO**.—**BELL'S OPERA HOUSE** (Frank Ayres, manager): Wilson Theatrical co. pleased good houses Sept. 13-14. Henny's Boy Wanted 23-25 to S. R. O. money 1. Macaulay-Patton co. 49. Lincoln J. Carter's Tornado 12.

**MARION**.—**GRAND OPERA HOUSE** (T. G. Seymour, manager): Murray and Mack in Finnigan's Courtship Sept. 23; good house. Wilson Theatre co. fair week, 27-29 opened to light houses. Carter's Tornado 1. 2. Bean Brummel 7. Salter and Martin's U. T. C. 9.

**BELLEFONTAINE**.—**GRAND OPERA HOUSE** (George W. Guy, manager): Tommy Shearer co. Sept. 27-29 turning people away every night. Lester C. Walter, O. W. Roche, Tommy Shearer, and little Irene Myers are the favorites.—**ITEMS**: Manager Roche is visiting his parents during the engagement here.

**FOUA**.—**OPERA HOUSE** (C. C. Sank, manager): Dark, Merry Widows having canceled.

**SALEM**.—**GRAND OPERA HOUSE** (Elliott and Geiger, managers): Harrison J. Wolf, booked for Sept. 23-29, failed to appear. Tornado 30.

**KENIA**.—**CITY OPERA HOUSE** (C. L. McClellan, manager): Other People's Money returned date Sept. 28; S. R. O.; performance first class. Martin's U. T. C. 30.

**NEW LEXINGTON**.—**SMITH'S OPERA HOUSE** (T. J. Smith, manager): Professor Boone, hypnotist, Sept. 27, 28 to large and pleased audiences. L. J. Carter's Tornado 8. Strange Adventures of Miss Brown 18.

**IRONTON**.—**MASONIC OPERA HOUSE** (B. F. Ellsberry, manager): Other People's Money by Henny's Boy Wanted and an excellent co. Sept. 23; audience delighted. A Breezy Time 29.

**GALION**.—**CITY OPERA HOUSE** (S. E. Riblet, manager): Julie Walters' Side Tracked Sept. 25 to good business; poor co. A Turkish Bath 1.—**MAXWELL OPERA HOUSE** (Waldman and Rettig, managers): Salter and Martin's U. T. C. 8. Ferguson and Emerick 9.

**LIMA**.—**PAUBOT OPERA HOUSE** (H. G. Hyde, manager): The Girl from Paris delighted a crowded house Sept. 22. Murray and Mack pleased a goodly audience 25.

**NEWARK**.—**MEMORIAL AUDITORIUM** (Rosebraugh and Collins, managers): Brooke's Marine Band Sept. 24 to large and delighted audience. In Gay New York 29. The Girl from Paris 30.

**EAST LIVERPOOL**.—**NEW GRAND** (James Norris, manager): Odell Williams in The Alderman to fair house 22; co. good.

**TROY**.—**OPERA HOUSE** (D. L. Lee, manager): The Gibneys opened Sept. 25 to a packed house; performance good.

**ST. MARY'S**.—**GRAND OPERA HOUSE** (H. G. McLain, manager): Jessie Mae Hall in Princess of Patches opened house Sept. 27; performance good; attendance fair. The Real Widow Brown 4. Side Tracked 8. Tim Murphy 13.

**UNIONVILLE**.—**CITY OPERA HOUSE** (Elvin and Van Ostrain, managers): A Paper City Sept. 27; poor house; good play.

**RAVENNA**.—**RED'S OPERA HOUSE** (Pitkin and Severance, managers): The Edison Comedy co. in repertoire Sept. 23-25; fair business; average co. The Fast Mail 8. A Sheriff's Sale 13.

**WAPAKONETA**.—**TIMMERMEISTER OPERA HOUSE** (William Timmermeister, manager): Eldon's Comedians Sept. 27-29; good houses; performances fair.

## OREGON.

**ASTORIA**.—**FISHER'S OPERA HOUSE** (L. E. Selig, manager): Rosalia Southern Heppburn, assisted by local talent, in The Little Duke, Sept. 22, to good business. Production was under the direction of Professor F. K. Hopkins, and was the best local performance ever given here.—**ITEMS**: The Nashville Students will appear at the M. E. Church 28. Arno Krog Janson, of Leipzig, Germany, who is visiting his brother here, will give a concert 27, assisted by local musicians, at Ford and Stokes' Hall.

## PENNSYLVANIA.

**LANAHAN CITY**.—**GRAND OPERA HOUSE** (J. J. Quirk, manager): The Sporting Craze Sept. 25 to excellent business; performance satisfactory. Cameron Clemens co. in repertoire 27-29 opened with All the Comforts of Home to crowded house. The Stowaway 29 to large audience for balance of week. Lights of London, The Wages of Sin, Power of the Press, and The Paymaster will be presented; co. good.—**HERSKER'S THEATRE** (John Hersker, manager): Robert Downing 27 in The Gladiator pleased a fair audience. Veriscope 4, 7.

**YORK**.—**OPERA HOUSE** (B. C. Pentz, manager): Corse Payton, supported by Elta Reed, in repertoire at popular prices Sept. 20-25, won immediate favor. The artistic work of Mr. Payton and Miss Reed and their well balanced co., the interpolated specialties, handsome costumes and beautifully staged plays, drew a succession of big houses. Plays presented were: A Parisian Princess, The Galley Slave, Drifted Apart, Lynwood, Two Nights in Rome, The Plunger, Friction, Camille, Is Marriage a Failure, Lend Me Five Shillings and A Yankee in Cuba (double bill), and Daughter of the Regiment. Creston Clarke, supported by Adelaide Prince and an excellent co., drew a large and fashionable audience 27. The Old Master (curtain-raiser) and David Garrick were presented; applause was frequent and the plays were artistically rendered. Madame Sans Gene 29. June Agnost 4-9. Gus Hill's co. 13. Margaret Mather 14. Kate's Vow 18. Sousa's Band 19.

**SCRANTON**.—**THE LYCEUM** (Reis and Burgund, managers): U. T. C. Sept. 25 to fair business.—**ACADEMY OF MUSIC**: New York Day by Day 23-25 to fair business. Gus Hill's Novelties 27-29 to good business.

**PITTSBURGH**.—**MUSIC HALL** (C. C. King, manager): Stowe's U. T. C. Sept. 24; large and pleased audience. J. E. Toole in Killarney and the Rhine 27, 28 and The Gypsy German 29 to fair business. J. J. Mackey 4. A Trip to Countown 11. Fields and Hanson 13.

**POTTSVILLE**.—**GRAND OPERA HOUSE** (George E. Harrison, manager): Owing to numerous counter attractions the opening has been postponed till the middle of October.

**POTTSVILLE**.—**ACADEMY OF MUSIC** (Markley and Co., lessees and managers): June Agnost Sept. 20-25; poor house; fair performances. Hopkins' Trans-Oceanics 27, 28; fair houses; good performances. Madame Sans Gene 30. Sporting Craze 2.

**BRADFORD**.—**WAGNER OPERA HOUSE** (Wagner and Reis, managers): Oppenheimer's Comedians in Our Regiment Sept. 24, Partner for Life 25, concluded a fair week's business. Tim Murphy in Sir Henry Hypnotized and Odell Williams in The Alderman, good attendance. Isle of Champagne 29. The Prodigal Father 30. Robert Downing 1. Faust 2.

**WASHINGTON**.—**CITY OPERA HOUSE** (George B. White and Co., managers): Railroad Jack to good house Sept. 25; poor satisfaction. Merry Monarchs 4. Darkest America 7. Corbett-Fitzsimmons veriscope 8, 9. Corse Payton co. 11-18.

**LATROBE**.—**SHOWALTER'S OPERA HOUSE** (W. A. Showalter, Jr., manager): A. Q. Scammon's co. in The Real Widow Brown Sept. 24; co. good; house fair. Taylor's King's Pools co. 7-9. Darkest America 19. Sporting Craze 29.

**WAYNESBURG**.—**OPERA HOUSE** (Cooke and Munnell, managers): Henderson Hyperions opened house Sept. 21-23; good business; unsatisfactory performances.

**BERWICK**.—**P. O. S. OF A OPERA HOUSE** (F. R. Kitchen, manager): San Francisco Minstrels, booked to open season Sept. 23, failed to appear. Fields and Hanson's Minstrels 16.—**ITEMS**: F. R. Kitchen was recently re-elected manager of the Opera House for the seventh consecutive season. The interior of the house has been handsomely decorated, and the mural work is a credit to W. F. Rough, of this place. Ernest Mayer, claiming to represent Lincoln J. Carter's Heart of Chicago co., No. 5, put in appearance here 15 and negotiated with Manager Kitchen to open the house with No. 5, co. 24. At the end of twenty-four hours he disappeared mysteriously, leaving behind him an unpaid hotel bill and a trifling amount of baggage.

**ALTOONA**.—**ELEVENTH AVENUE OPERA HOUSE** (I. C. Misher, manager): My Wife's Step Husband Sept. 24 to good business. Primrose and West 7.—**MOUNTAIN CITY THEATRE** (Edwin Young, manager): Carraway's American Mahatmas and Burbridge's Pleasure Party 27 to fair business. Noss Jolity co. 4-8. Arnold Wolford's Repertoire co. 11-16.

**BEAVER FALLS**.—**SIXTH AVENUE THEATRE** (Charles Medler, manager): Corbett-Fitzsimmons veriscope Sept. 27, 28; good business. Darkest America 5. Himmelsheim's Ideals 11-16.

**ERIE**.—**PARK OPERA HOUSE** (M. Reis, sole lessee and manager): Mathews and Bulger made a hit in At Gay Coney Island Sept. 23; specialties pleasing. Mr. and Mrs. Russ Whytal in For Fair Virginia 25; production capable; attendance fair. Tim Murphy in Old Innocence and Sir Henry Hypnotized 26 to light business. Robert Downing 4. Madeline 6.—**ITEMS**: This being the home of Virginia King, daughter of At Gay Coney Island, she was accorded a very flattering reception, receiving several magnificent floral pieces.

**CONNELLVILLE**.—**NEW MYERS OPERA HOUSE** (Charles R. Jones, manager): The Real Widow Brown Sept. 27; large audience; good performance. Veriscope 1.

**ASHLAND**.—**GRAND NEW OPERA HOUSE** (Frank H. Watts, manager): The Sporting Craze Sept. 24; good business and performance. Corbett-Fitzsimmons veriscope 28, 29 to big business; audiences pleased. Agnes Herndon 4-9.

**CLEARFIELD**.—**OPERA HOUSE** (T. E. Clark, manager): Creston Clarke and Adelaide Prince in The Last of His Race Sept. 29 to crowded house; performance one of the best ever given here. Veriscope 4. Sporting Craze 29.

**FOREST CITY**.—**DAVIS OPERA HOUSE** (M. J. Collins, manager): A Big Heart Sept. 28 to small business; performance average. Kaiser-Williams Concert co. 30; poor business, but merited a large attendance.—**ITEMS**: Miss Kaiser, formerly of the London Royal Academy, will leave for New York 2 for rehearsal prior to appearing as soloist with Sousa's Band.

**HARRISBURG**.—**GRAND OPERA HOUSE** (Markley and Co., managers): J. E. Toole to fair business Sept. 25, presenting Killarney and the Rhine and The Gypsy German, which were well received. Agnost-Clifton co. in repertoire drew well 27-29. Plays presented were Libby Prison, The Bowery Boy, A Daughter of Corsica, The Bicycle Man, Myrtle Fern, Rocky, and Ranch King, all of which were handsomely staged and capably acted. Hopkins' Trans-Oceanics 4-6. Rice and Barton's co. 7. Patent Applied For 8, 9. Secret Service 11. The Electrician 12. Margaret Mather 13.

**LANCASTER**.—**PULTON OPERA HOUSE** (B. and C. A. Yecker, managers): Creston Clarke and Adelaide Prince in The Last of His Race pleased a fair audience Sept. 24. Madame Sans Gene delighted a good house 25. Marion Abbott was excellent in the title-role. Corse Payton, supported by Elta Reed, Sidney S. Toier, Will D. Corbett, and other good people, gave satisfaction to large houses 27-29 in repertoire of popular plays. The specialties of D. J. Sullivan, Camille Gaudier, and the Prentice Trio made hits. The Sporting Craze 4. Rice and Barton's co. 5. Primrose and West 6. Patent Applied For 7. Hopkins' Trans-Oceanics 8. Secret Service 9.

**MILTON**.—**GRAND OPERA HOUSE** (Griffith and Co., managers): Morey-Sha Comedy co. 4-9.

**NEW CASTLE**.—**OPERA HOUSE** (M. Reis, manager): The Corbett-Fitzsimmons veriscope gave satisfaction to fair business Sept. 24, 25. A Turkish Bath, booked for 28, failed to appear or give reason. Book's Players 4-9.

**NY CARMEL**.—**OPERA HOUSE** (Joseph Gould, manager): Sporting Craze Sept. 27; a good show to poor house. Veriscope 5. A Big Heart 8.

**READING**.—**GRAND OPERA HOUSE** (George M. Miller, manager): The Wyoming Mail to large houses Sept. 30-2.—**ACADEMY OF MUSIC** (John D.

Mishler, manager): Agnes Herndon in repertoire 27-29. Uncle Tom's Cabin 30. Kellar 1, 2.—**GILBERT'S AUDITORIUM** (Charles Gilder, manager): Hopkins' Trans-Oceanic Star Specialty co. gave a good performance 30-2.

**SHARON**.—**CARTER OPERA HOUSE** (P. F. Davis, manager): The Fast Mail 9.

**ROCHESTER**.—**OPERA HOUSE** (C. A. Vanderslice, manager): Macaulay-Patton co. Sept. 20-25; large business; excellent satisfaction. Corbett-Fitzsimmons veriscope 29; crowded house; fair performance. Creston Clarke 2.—**ITEMS**: Mr. Macaulay, of the Macaulay-Patton co., received a telegram 25 announcing the death of his mother at Rochester, N. Y.

**SHIPPERSBURG**.—**PICNEY'S OPERA HOUSE** (A. P. Way, manager): Creston Clarke and Adelaide Prince in The Last of His Race Sept. 29 to good business; performance excellent. Mikado (local) 20 to packed house. Sporting Craze 19.—**ITEMS**: Amelia Only joined the Tennessee Warblers here 25 as leading soprano.

**SHANTOKIN**.—**G. A. R. OPERA HOUSE** (J. F. Oiler, manager): Hopkins' Trans-Oceanics Sept. 29; excellent performance to good business. Gallagher and West. Owen Farree Stock co. 4-9.

**WELLSBORO**.—**BACHE AUDITORIUM** (Dart and Dart, managers): Sousa's Band will open our season 7. Boston Ideals 4-9.

**MT. PLEASANT**.—**GRAND OPERA HOUSE** (J. B. Goldsmith, manager): Season opened Sept. 28 with The Real Widow Brown, a brilliant singing farce-comedy, to a crowded house. Veriscope 12.

**DANVILLE**.—**OPERA HOUSE** (F. C. Angle, manager): San Francisco Minstrels failed to appear Sept. 25. Veriscope 4. A Big Heart 5. Sousa's Band 6. Cebrone co. 7-9. Sporting Craze 11. Side Tracked 18. Stowe's U. T. C. 21.

**JOHNSTOWN**.—**OPERA HOUSE** (James G. Ellis, manager): The Real Widow Brown Sept. 23 to a fairly good audience; general satisfaction. Odell Williams in The Alderman 27 to moderate business; good performance; some of the specialties were very fine. Primrose and West Minstrels 8.—**CAMBRIA THEATRE** (I. C. Misher, manager): The Gonzalez Comic Opera co. 27-29 in repertoire at popular prices are meeting with good houses and giving universal satisfaction. Lizzie Gonzalez and Frank French deserve special mention.—**ITEMS**: The Maxham Fire co. a local organization, have secured the Chicago Marine Band to give them a benefit at the Cambria Theatre 12.

**UNIONTOWN**.—**GRAND OPERA HOUSE** (Harry Beeson, manager): The Real Widow Brown Sept. 25; fair business; performance satisfactory. Merry Monarchs 5. Darkest America 11. Veriscope 13, 14.

**OIL CITY**.—**OPERA HOUSE** (C. M. Loomis, manager): Spooner co. in repertoire closed week Sept. 25 to largest business they have ever done in this city. Tim Murphy 29. Remenyi 2. Morrison's Faust 6. Robertson and Douglas 9. James Young 15.

**MONONGAHELA**.—**GAMBLE'S OPERA HOUSE** (J. M. Gamble, manager): Always on Time Sept. 27; good performance to small house.

**HAZLETON**.—**GRAND OPERA HOUSE** (G. W. Hammerly, manager): Corbett-Fitzsimmons veriscope drew good houses Sept. 23-25. Robert Downing in The Gladiator 28; good business; satisfactory performance. Woods Sisters Burlesque 7-9.

**EAST STRAUSSBURG**.—**ACADEMY OF MUSIC** (J. H. Shotwell, manager): Wyoming Mail Sept. 28 to fair business; co. good. Veriscope 13.

**DU BOIS**.—**FULLER'S OPERA HOUSE** (James A. Rensel, manager): Season will open Sept. 30 with the Kittle Lamont co.—**ITEMS**: The Fuller is now practically a new house, having been remodeled entirely.

**FREELAND**.—**GRAND OPERA HOUSE** (D. J. Boyle, manager): Corbett-Fitzsimmons veriscope Sept. 25 to a large and pleased audience. Side Tracked 12.

**CHESTER**.—**GRAND OPERA HOUSE** (Thomas Hargreaves, manager): Thomas Van Osten's Three-Star Comedy co. to large houses Sept. 29-30. Elroy's stock co. opened 27 with The White Squadron to S. R. O. followed by Forgiven and Land of Midnight Sun to packed houses. Stowe's U. T. C. co. 9. Agnes Herndon 11-16. Margaret Mather 18. Under the Polar Star 19. Sousa's Band 21.

**BETHLEHEM**.—**OPERA HOUSE** (L. F. Walters, manager): A Contented Woman Sept. 25 to good business. Hi Henry's Minstrels 27 pleased a large audience. Agnes Herndon and an excellent co. presented La Belle Marie 30 to fair house. Kellar 5. Secret Service 9. The Electrician 11.

**COLUMBIA**.—**OPERA HOUSE** (James A. Crowthers, manager): Creston Clarke in The Last of His Race Sept. 25 to big business, giving satisfaction. Cuban Gaiety Girls 30; good house.

**WILLIAMSPORT**.—**LYCOMING OPERA HOUSE** (M. Reis, manager): Morrison's Faust Sept. 23. My Wife's Step-Husband 25 to a fair and pleased audience. The Isle of Champagne 27 to a large and enthusiastic audience; excellent co. Robert Downing in The Gladiator 29 to a good audience; strong co.; much applause. Madame Sans Gene 1. Russell Brothers 2.—**ITEMS**: George Bubbs, business-manager of the Lycoming, has won much praise for his excellent management.

**MAUCH CHUNK**.—**OPERA HOUSE** (Robert Heberling, manager): The Sporting Craze gave a good performance to small audience Sept. 23. Stowe's U. T. C. satisfied a small audience 28. McFadden's Masquerade 7.

**ATHENS**.—**OPERA HOUSE** (Maurice Foley, manager): Remenyi Concert co. Sept. 25 to a large and highly pleased audience.

**EASTON**.—**ABLE OPERA HOUSE** (Dr. W. K. Detweiler, manager): Madame Sans Gene was well received here Sept. 27; co. headed by Marion Abbott, gave an effective portrayal. A Contented Woman 24 with Belle Archer, a former Easton girl, in the role created by Mrs. Caroline Miskel Hoyt and was given a warm welcome by her old friends. The opinion among her old associates is that in her present role she exceeds all her former attempts. Hi Henry's Minstrels 29, 30 filled the theatre at each performance; co. is up to last year's standard, with Arthur Deming and Dan Allman heading the comedians.

**LEWISTOWN**.—**TEMPLE OPERA HOUSE** (W. C. Dwyer, manager): Odell Williams in The Alderman Sept. 28 to small house; performance satisfactory. Sporting Craze 7.

**BROWNSVILLE**.—**THREE TOWNS THEATRE** (Griffin and Cress, managers): Darkest America 3.

**RIDGWAY**.—**OPERA HOUSE** (Grant and Hyde, owners; Samuel Murphy, manager): Isle of Champagne Sept. 28 to S. R. O. 30. Hard Golden was received with special favor. Home Minstrels 5.

**KANE**.—**LYCEUM THEATRE** (M. Reis, manager): Kitty LaMont's Vaudeville Sept. 29; poor show and small audience. Russell's Comedians 11. Elks benefit 15, 16.

**LEBANON**.—**FISHER OPERA HOUSE** (George H. Spang, manager): Creston Clarke Sept. 28 to a fair and appreciative audience. The Sporting Craze 5.

**WARREN**.—**LIBRARY THEATRE** (F. R. Scott, manager): Tim Murphy, supported by Dorothy Sheridan and a very capable co., presented Old Innocence to a good audience Sept. 25, giving satisfaction. Richard Golden and Katherine German appeared in the Isle of Champagne 30 and delighted a very large house. Co. large and costumes and scenery handsome.

**WILKES-BARRE**.—**GRAND OPERA HOUSE** (M. H. Burgunder, manager): Lewis Morrison in The Master of Ceremonies Sept. 23. Faust 24. U. T. C. to fair business 30. Kellar, magician, pleased good attendance 27-28. Sousa's Band 5. Secret Service 6. Isham's Octobers 7-9.

**NORRISTOWN**.—**GRAND OPERA HOUSE** (John E. Murphy, manager): Elroy Stock co., supporting J. Barner Cook, Sept. 25 in repertoire to good business. Stowe's U. T. C. co. 2.

**BUTLER**.—**PARK THEATRE** (George N. Burckhalter, manager): Odell Williams in The Alderman Sept. 24; good house; fair satisfaction. Isle of Champagne 2. Payton Stock co. 4-9. A Sheriff's Sale, billed for 20, canceled.

**WEST CHESTER**.—**ASSEMBLY BUILDING** (Davis Beaumont, manager): Thomas D. Van Osten's Three-Star Comedy co. in repertoire Sept. 27-29; performances good to average houses.—**OPERA HOUSE** (F. J. Painter, manager): Odell Williams in The Alderman 29; performance good; fair house.

## RHODE ISLAND.

**NEWPORT**.—**OPERA HOUSE** (T. F. Martin, manager): James O'Neill in A Dead Heart drew a large and thoroughly appreciative audience Sept. 13. Mr. O'Neill appeared to splendid advantage, and his support was exceptionally fine. U. T. C. 25 to well-filled houses. The Katherine Robber co. commenced a week's engagement 25 with Doris to an overflowing house; excellent satisfaction. Prisoner of Zenda 8. Alma Chester 11-16.

**WESTERLY**.—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): Denman Thompson in The Old Homestead Sept. 30 entertained a crowded house. Edward Harrigan 14.

**PAWTUCKET**.—**OPERA HOUSE** (A. A. Spitz, manager): The Cotton King Sept. 23-25 to big business; satisfactory performance. An amateur contest for a gold watch given by manager of this co. drew a crowd house 24. Little Eva Lezotte won by doing some phenomenal dancing. Rose Sydney's London Belles 27-29 attracted large and satisfied audiences. Cosmopolitan Opera co. 7-9. Barrett's Burletists 11-13.—**MUSIC HALL** (George Carpenter, manager): The Mikado Nov. 3 under direction of C. E. Macomber.

**RIVERPORT**.—**THORNTON'S OPERA HOUSE** (J. H. Thornton, manager): Stetson's U. T. C. co. to packed house Sept. 23; performance good. Fitz and Webster in A Breezy Time 30.

**WOONSOCKET**.—**OPERA HOUSE** (George C. Swartz, manager): Richards and Canfield Sept. 25 in My Boys to small house. James O'Neill 25 to S. R. O. in A Dead Heart. Alma Chester co. 4-11. Span of Life 12. Chauncey Olcott 14. For Fair Virginia 18.

## SOUTH CAROLINA.

**CHARLESTON**.—**ACADEMY OF MUSIC** (Charles W. Keogh, manager): 1892 was the first attraction this season to fill the house. The co. played Sept. 23 to S. R. O. and gave satisfactory performance. Stuart, the male Patti, as Queen Isabella is the best who has ever essayed the role. Arthur Seaton, the Columbus, is an old Charleston favorite, and was accorded a hearty welcome. Field's Minstrels, booked for 29, were obliged to defer their engagement in consequence of quarantine regulations, which forbid all persons from Atlanta entering the city until ten days after leaving the Georgia capital. They will probably arrange a new date with Manager Keogh. Robert Graham 30. Lillian Lewis 4. The sudden and untimely death of Bancroft caused a shock to the entire community.

**COLUMBIA**.—**OPERA HOUSE** (Eugene Crummet, manager): Bancroft was billed for 22, but death canceled his engagement.

## SOUTH DAKOTA.

**WATERTOWN**.—**NEW GRAND OPERA HOUSE** (H. J. Mowrey, manager): Old Muds' Convention (local) Sept. 23. Giffen-Neill Stock co. 11, 12. Beach and Bowers' Minstrels 13.—**GROSS' OPERA HOUSE** (B. F. Crowl, manager): Season will open with Kirk's Comedy co. 4-9.

## TENNESSEE.

**MEMPHIS**.—**GRAND OPERA HOUSE** (R. S. Douglas, manager): James B. Mackie in Little Jack Horner drew poor houses Sept. 23-25. Sowing the Wind did good business 27, 28. Klint-Hearn co. 29-2. Hogan's Alley 4-6.—**LYCEUM THEATRE** (W. J. Brinkley, local manager): Bonnie Scotland 1. Darkest Russia 2.—**AUDITORIUM** (B. M. Stainback, manager): Peters and Green co. in



**ITEM:** Bonnie Scotland, booked for 23, canceled owing to yellow fever scare. The house was sold out through the efforts of Manager Epstein. This city is on the line of Indian Territory, and has established no quarantine. There is no danger of fever.

**PARISHALL.**—Opera House (Johnson Brothers, managers). Owing to strict quarantine The Heart of Chicago co. was not permitted to play here Sept. 21.

**SHERMAN.**—Cox's Opera House (Frank Ellisworth, manager). Smith Sisters, composing the Ariel Sextette, in concert Oct. 4. Charles H. Yale's Devil's Auction 18.

**TEXARKANA.**—Gino's Opera House (Hardin Brothers, managers). James B. Mackie in Little Jack Horner drew a sell-out house Sept. 22. Darkest Russia was well received 25; excellent. Charles H. Yale's Devil's Auction 28. Hogan's Alley 20. Richards and Pringle's Minstrels 2.

**PARIS.**—Peterson Theatre (P. Peterson, manager). Darkest Russia opened house to fair audience Sept. 24; performance good.

**PALESTINE.**—Temple Opera House (Dilley and Swift, managers). James D. Finch co. in repertoire Sept. 20-25 to good business; general satisfaction. Devil's Auction 22. ITEM: Owing to quarantine restrictions in some parts of Texas the James D. Finch co. will appear here for another week.

**FORT WORTH.**—Greenwall's Opera House (Phil Greenwall, manager). Season opened Sept. 20 with James B. Mackie in Little Jack Horner to fair house. Sidney R. Ellis and his excellent co. presented Bonnie Scotland 21 and matinee 22 and Darkest Russia night 22 to good houses; scenic effects were first class.

**EL PASO.**—Myar's Opera House (H. Godwin Mitchell, manager). Italian Opera co. 4, 7.

## UTAH.

**SALT LAKE CITY.**—Theatre (C. S. Burton, manager). Twelve Temptations Sept. 22 to packed house. Corinne 24, 25 to excellent business. THE NEW GRAND THEATRE (H. F. McGarvie, manager). The new stock co. opened the house in Across the Potomac 20 and made a great hit. House packed on opening night and excellent business all the week. The new co. includes David H. Murray, Addison Pitt, Leander Hadden, Russell Bassett, William Park, Charles Charles, John E. Bunney, Sully Guard, Elmer Brandon, Mary B. Tracy, Eleanor Browning, Olive Hoff, and Polly Stockwell. The co. is evenly balanced, and it is difficult to specify who made the greatest hit. The house has been entirely remodeled, with a large foyer, a larger and more convenient box office, an entirely new proscenium arch, new draperies for the stage, new arrangement of electric lights, and several changes in the seating. The stage has been somewhat changed and several new sets of scenery added. The box office is presided over by Maud Patterson. Carl Zehnter will conduct the orchestra and Newman Lien will act as press agent and doorkeeper. John H. Bunney will be stage manager and W. J. Parke his assistant. Manager McGarvie will give personal attention to everything about the house. Altogether the opening is very conspicuous. —LYCEUM THEATRE (Frank Mattess, manager). Dark.

## VERMONT.

**BURLINGTON.**—Howard Opera House (W. K. Walker, manager). San Francisco Minstrels Sept. 23; fair performance to good house. Mera 27; first two nights people were turned away. Zephra (local) 24, Shore Across 13, James J. Corbett 19, Pay Train 21, James O'Neill 23.

**ST. JOHNSBURY.**—Howe's Opera House (C. M. Howe, manager). Little Trilix Sept. 29 to fair business; co. good. —STANLEY OPERA HOUSE (C. A. Chapman, manager). Haley and Whitney's Minstrels 28; good show to small business.

**BELLEVILLE FALLS.**—Opera House. The Oxford Musical Club, billed for Sept. 23, did not appear. Nellie McHenry in A Night in New York had a small house 23; specialties good. Haley and Whitney's San Francisco Minstrels 4, Shore Across 4. —URUS HALL. The Three Bachelors to a small audience 23; pleasing entertainment.

**BRAITTON.**—Auditorium (G. E. Fox, manager). Nellie McHenry in A Night in New York Sept. 23, 30.

**BENNINGTON.**—Opera House (C. A. Wood, manager). Season will open 8 with Town Topics. Shore Across 15.

## VIRGINIA.

**PETERSBURG.**—Academy of Music (Thomas G. Leath, manager). R. E. Graham in Who's Your Friend Sept. 29 to small but appreciative audience. Martha Creighton in Romeo and Juliet 27; house good; performance acceptable. Side Tracked 29 to good business. Pelt Miller 7. Van Osten's Three-Star Comedy co. 11-13.

**RICHLAND.**—Academy of Music (Thomas G. Leath, manager). Martha Creighton scored a veritable triumph Sept. 24, 25 in Romeo and Juliet and The Country Girl. She is well supported, and the performance is artistic. Side Tracked 27, 29 pleased large audiences. Manhattan Stock co. 30-2.

**ROANOKE.**—Academy of Music (C. W. Beckner, manager). James B. Mackie in Little Jack Horner 8. Hoyt's A Black Sheep 14.

**LYNCHBURG.**—Opera House (F. M. Dawson, manager). Little Jack Horner Oct. 2. Woodward Warren co. 11-13. Buffalo Bill. Two performances. In. Parsons Bill's Wild West 11-13. Large business anticipated on account of its being week of Lynchburg fair. Daily excursion trains will be run from adjacent cities.

**NORFOLK.**—Academy of Music (A. B. Daugherty, manager). Lillian Lewis in For Liberty and Love Sept. 24, 25; fair business; performance good. Manhattan Stock co. 27-29 to small business in The Banker's Daughter, A Celebrated Case, Blue Grass, and Wife for Wife. Side Tracked 1, 2.

## WASHINGTON.

**SPOKANE.**—Auditorium (Harry C. Hayward, manager). Season opened with Lincoln J. Carter's Heart of Chicago Sept. 21; magnificent scenery; crowded house. My Friend from India to large audience 25; excellent performance.

**TACOMA.**—Ninth Street Theatre (W. J. Fife, manager). Frank Redick co. Sept. 12-18 in Monte Cristo, Heart of Chin, etc.; to light business; fair co. The Heart of Chicago 22-25; big houses. Jessie Cunningham, formerly of Tacoma, is the leading lady and received much applause. —TACOMA THEATRE (L. A. Mui, resident manager). Dark.

## WEST VIRGINIA.

**WHEELING.**—Opera House (F. Bester, manager). James Young Sept. 25 in David Garrick and Merchant of Venice to small but enthusiastic audiences. Creston Clarke 5, 6. Hennessy Leroy 8. Fallen Among Thieves 11. Great Train Robbery 13. —GRAND OPERA HOUSE (Charles A. Feinler, manager). A Paper City Sept. 23-25; fair business. Fast Mail 27-29; good business. Prodigal Father 4, 6. Merry Monarchs 7-9. Gonzalez Opera co. 11-13.

**FARMINGTON.**—Opera House (Ed E. Meredith, manager). Boxing exhibition Sept. 27. Bob Burdette 28. Broadway Burlesques 29 turned hundreds away and delighted those who were lucky enough to secure seats; McAvoy and May responded to six encores. —ITEM: Phil S. Grenier has returned to his home here, the Bad Boy having closed at Sistersville.

## WISCONSIN.

**RACINE.**—Belle City Opera House (Herman Prochi, manager). Racine Opera House co. (local) presented the Indian opera Powhatan to large houses Sept. 23, 24; performances fine. W. A. Baker, of Chicago, "came to small but enthusiastic audiences. Kelly and Mason in Who Is Who gave a bright and pleasing performance to a large audience 28; co. clever. Wood Jersey co. open 27-29 in repertoire, giving A Southern Romance, A Million of Money, The Captain's Wife, The Man in Black, Righted at Last, Gutta Percha Girl, Little Treasure, A Block of Blunders. Captain Impudence 13. A Run for Your Money 15. Gay Matinee Girl 28.

**ASHLAND.**—Grand Opera House (John Mein, manager). Harry Martell's South Before the War Sept. 22 to a crowded house; audience pleased. Schubert Symphony Club 23 to a fair house.

**EAU CLAIRE.**—Grand Opera House (O. F. Burlingame, manager). My Friend from India Sept. 22; excellent performance to crowded house. Side

Tracked 27 to fair business. John Griffith in Faust 28; moderate attendance. —ITEM: Mrs. Bancroft, wife of Frederick L. Bancroft, the magician, left here 24 for Charleston, S. C., to attend her husband, who was ill with typhoid fever. His death occurred 25 before her arrival. He will be buried here, this place having been his boyhood home.

**POND DU LAC.**—Chester Opera House (W. H. Stoddard, manager). Si Plunkard Sept. 20.

**KENOSHA.**—Rhode Opera House (Joe Rhode, manager). Kelly and Mason in Who Is Who to crowded house Sept. 27; excellent performance.

**WAUSAU.**—Alexander Opera House (C. S. Cone, manager). Old Dan Tucker Oct. 3, 4.

**LA CROSSE.**—Theatre (J. Stradellipha, manager). My Friend from India had a sell-out house Sept. 25. Charles A. Gardner in Karl the Peddler 30. Ole Olson 2.

**GREEN BAY.**—Turner's Opera House (J. H. Nevin, manager). A Bunch of Keys will open our season 7. Calhoun Opera co. 20.

**STEVENS POINT.**—New Grand Opera House (J. A. Ennor, manager). Old Dan Tucker 1.

**OSHKOSH.**—Grand Opera House (J. E. Williams, manager). Dan Sherman in Old Dan Tucker Sept. 28, 29; crowded houses. John Dillon in Jolly Uncle John 31. Otis Skinner 11.

**PORTAGE.**—Opera House (A. H. Carnegie, manager). Si Plunkard Sept. 25 to S. R. O. Old Dan Tucker 4.

**MADISON.**—Fuller Opera House (Edward M. Fuller, manager). Ferris Comedians in repertoire opened with Gilded Lightning Sept. 27 to a packed house.

**SHEBOYGAN.**—Opera House (J. M. Kohler, manager). Sherman and Morrissey co. in Old Dan Tucker opened their season here Sept. 28 to fair house, giving satisfaction.

## CANADA.

**MONTREAL.**—Queen's Theatre (Spartow and Jacobs, managers). Paul Casanova opened in The Three Guardsmen Sept. 27 to a record house, and received an enthusiastic reception. His D'Artagnan is emphatically an excellent performance. The star was ably supported by John A. Lane as Cardinal Richelieu and Frank Lyman as Athos. Marie Curia made a charming Constance. Anne of Austria and Lady de Winter were in the hands of Marie Taylor and May Stuart. The rest of the co. as a whole is capable and the scenery and costumes appropriate. Wang 49. —THEATRE ROYAL (Spartow and Jacobs, managers). Town Topics opened to big business Sept. 27. This show proved such a success at the Queen's last week that the management made arrangements to play it another week at the downtown house. The various specialties and funny situations were fully appreciated. John L. Sullivan 49. —THEATRE FRANCAIS (W. E. Phillips, manager). The stock co. produced Lady Windemere's Fan 27 to big business. The ease and smoothness with which the first performance of a play by no means easy play was given speaks well for the management and general ensemble of the co. Lucille Le Verne gave a strong and intelligent rendition of Mrs. Erynny. Marion Kilby made a sweet Lady Windemere, but was scarcely equal to the stronger parts of the role. Harrington Reynolds and T. McGrane were good, and excellent work was done by Harry Mack. The play was beautifully staged. Ned Randall, May Weber, Gilbert Gerard, and Layman, made up the vaudiville bill. A Lancashire Lass 49.

**TORONTO.**—Grand Opera House (O. B. Shepard, manager). Mr. and Mrs. Whylar presented For Fair Virginia Sept. 27 to fair business. The acting of Little Mabel Taliaferro made a most favorable impression. Captain Impudence 49. —OPERA HOUSE (Ambrose J. Small, manager). Joe Flynn in McGinty the Sport opened 27 to a crowded house. It is poor stuff, the only redeeming feature being the skill presented by Boyle and Graham, which was up to date and made a hit. When London Sleeps 49. —PRINCE'S THEATRE (O. B. Shepard, manager). The Cummings Stock co. opened in All the Comforts at Home to good houses 27; co. good. Ralph E. Cummings, the leading man, has a very natural easy style, which made a good impression. Helen Byron is a charming young woman, and made the most of her part. Thomas J. Grady is clever and worthy of mention.

**BROCKVILLE.**—Grand Opera House (F. I. Ritchie, manager). The New Wing pleased a light house Sept. 23. Margaret May in A Divorce Cure gave an excellent performance to a fair house 27. Gay Brothers Minstrels 20.

**BERLIN.**—Opera House (George O. Philip, manager). Palmer Cox's Brownies Sept. 23. Veriscope 1, 2.

**WINNIPEG.**—Grand Opera House (Seach and Sharp, managers). Hoyt's A Trip to Chinatown Sept. 24-25 to big houses; S. R. O. first night; receipts \$1,100. —NEW WINNIPEG OPERA HOUSE (C. P. Walker, manager). Cargrove and Grant's The Bandster did big business Sept. 21, 22 and remained over for 23, canceling Aberdeen, N. D. Audiences well pleased; Herrmann 20. South Before the War 1, 2. Miss Terwendon's concert (local) 5. In Old Kentucky 11, 12. Chicago Symphony Club 14. Beach and Bowers' Minstrels 23, 24. —ITEM: Manager Walker has taken up his residence here. The season promises to be very lively here, musically and theatrically. Richter, the Belgian tenor, and Madame Antoinette Trebbelt will sing here in November. Manager Walker, of the New Winnipeg Opera House, has appointed the following staff: C. P. Walker, manager; R. C. Irving, treasurer; Clarence Spence, stage manager; J. Johnson, orchestra director.

**QUEBEC.**—Academy of Music (A. Charlebois, proprietor). Dark. —THEATRE ROYAL (J. Lemler, manager). This house, formerly the Jacques Cartier Hall, has been repaired, etc., and will open season 4 with Professor Carpenter, hypnotist.

**CHATHAM.**—Grand Opera House (W. W. Sween, manager). Brownies Sept. 20. Veriscope 1, 2. Belle of Shandon 8. A Baggage Check 11.

**OTTAWA.**—Grand Opera House (Joseph Frank, manager). Casanova 4-6. —RUSSELL THEATRE (W. A. Drowne, manager). Will open 15 with Minerva Dorr in Carroll and Kerher's opera Kismet. —GRANT'S MUSIC HALL (Charles Haystead, manager). Jose Mills co. Sept. 27-28 in The Galley Slave. Wagner and Han, and Hans Kirke; business good. Slide Murray, the La Verne Sisters, and Antonio, were the week's vaudiville bill. —ITEM: The Russell is now almost ready for occupancy. W. A. Drowne, who has successfully managed for several years the Plattsburg, N. Y., Opera House, has been selected as manager. Al Thoburn, late of the Grand Opera House, will be treasurer. J. H. Lewis, bandmaster of the Governor-General's Guards will lead the orchestra.

**KINGSTON.**—Grand Opera House (A. Lesser, manager). The New Wing Sept. 25 to fair house; poor performances. Guy Brothers' Minstrels 24. A Divorce Cure 7.

**LONDON.**—Grand Opera House (A. E. Root, manager). Cinematograph views of Queen's Jubilee (return) Sept. 23-25; light attendance. Veriscope 27, 28; fair business. Brownies 1, 2. A Baggage Check 6.

**WOODSTOCK.**—Opera House (Walter Totten, manager). The Magnifico, with Queen's Jubilee pictures Sept. 27, 28; performance satisfactory; business light. Veriscope 4. —ITEM: R. H. Walton has been appointed treasurer of the opera house.

**QUELPH.**—Royal Opera House (Frank Murphy, manager). The Brownies Sept. 24. A Divorce Cure 4. The Gelish 15.

**HAMILTON.**—Grand Opera House (F. W. Stair, manager). Brownies Sept. 17, 19. Veriscope of Corbett-Fitzsimmons fight 20-22 to topheavy houses; general satisfaction. Captain Impudence 1, 2. For Fair Virginia 4. Kneisel Quartet 8.

**VANCOUVER.**—Opera House (Robert Jamieson, manager). Grand military assault-at-arms and musical comedy (amateur) Sept. 28. Heart of Chicago 6. M. B. Curtis 12.

**ST. CATERINES.**—Grand Opera House (T. Lalor, manager). Edwin Milton Royle in Captain Impudence Sept. 28; good business. Baggage Check 4. Gelish 6. Veriscope 9.

## ARENA.

**PANA, ILL.**—Gentry's Dog and Pony Show Sept. 25 to large crowd.

**OSHKOSH, WIS.**—Fair grounds; Pawnee Bill's Wild West Sept. 24-1.

**DANVILLE, ILL.**—Buffalo Bill's Wild West to immense business Sept. 24. During the evening per-

formance the tent caught fire. The flames were extinguished before they had done much damage.

**BLOOMINGTON, ILL.**—Buffalo Bill's Wild West Sept. 21 to big business.

**HAGERSTOWN, MD.**—Gentry's Dog and Pony Show to large attendance Sept. 27, 28; satisfactory performance.

**RAVENNA, O.**—Dun Brothers' Circus to light business Sept. 23; poor show.

**EAST LIVERPOOL, O.**—Barnum and Bailey's circus Sept. 25 to large crowds.

**WELLINGTON, KAN.**—Ringling Brothers' Circus Sept. 21; large attendance afternoon and evening; show first-class.

**JOHNSTOWN, PA.**—Bob Hunting's Circus exhibited here Sept. 27 to fair business, and after the evening performance disbanded for the season.

**KEOKUK, IA.**—McMahon's One Ring Circus to large crowds Sept. 27, 28.

**ELWOOD, IND.**—Forepaugh and Sells Brothers' Circus Sept. 27 gave best of satisfaction to small attendance in afternoon but large in the evening.

**ST. MARY'S, O.**—Forepaugh and Sells Brothers' Circus Sept. 25; performance good; attendance fair.

**SAN JOSE, CAL.**—Walter L. Main's Circus Sept. 13 to enormous business; show was the poorest ever seen here.

**WICHITA, KAN.**—Ringling Brothers' Circus drew two very large crowds Sept. 23; excellent performance.

**TERRE HAUTE, IND.**—Buffalo Bill's Wild West played to big business Sept. 25.

**PORTLAND, IND.**—Forepaugh and Sells Brothers' Circus Sept. 23 to good business.

**MATTOON, ILL.**—Sipe Coleman and Blake's Dog and Pony Show Sept. 24, 25 to good business. Professor Gentry's Dog and Pony Show 24; fine business; excellent performance.

**DECATUR, ILL.**—Buffalo Bill's Wild West Sept. 23 to large houses.

## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

**A BOY WANTED** (Eastern): Chas. E. Blaney; W. B. McCallum, mgr.; Detroit, Mich. 3-9, Milwaukee, Wis. 10-16, St. Paul, Minn. 17-23.

**ACME COMEDY** (C. S. Ruble, mgr.): Martin, Tex., Oct. 4-9.

**ADA REHAN** (Augustin Daly, mgr.): London, Eng., Oct. 4-10. Liverpool 18-23, Newcastle 23-29.

**AGNES CHAMBERLAIN-PHILLIPS** (Alphonso Phillips, mgr.): Olathe, Kan., Oct. 11-14, Ft. Scott 22, Girard 23.

**AGNES HERNDON** (Aubrey Mittenenthal, mgr.): Ashland, Pa., Oct. 4-9, Chester 11-18.

**ALCAZAR STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Woonsocket, R. I., Oct. 4-9, Newport 11-16, Waltham, Mass. 18-23.

**ALWAYS ON TIME** (Binghamton, N. Y., Oct. 4-9.

**AMERICAN THEATRE** (Binghamton, N. Y., Oct. 4-9.

**ANDERSON COMEDY** (G. H. Cornell, mgr.): Uniontown, Ky., Oct. 4-9.

**ANDREW MACK** (Rich and Harris, mgrs.): Kansas City, Mo., Oct. 4-9.

**ARNOLD WELLS** (Raleigh, N. C., Oct. 4-9, Durham 11-16, Lynchburg, Va. 18-23.

**AT GAY CONY ISLAND** (Miller and Peel, mgrs.): Kansas City, Mo., Oct. 3-9, Omaha, Neb. 10-12, Sioux City, Ia. 13, Lincoln, Neb. 14, St. Joseph, Mo. 15, 16, Des Moines, Ia. 18, Cedar Rapids 19, Dubuque 20, Rockford, Ill. 21, Elgin 22, Joliet 23.

**AT PINET RIDGE** (Ben L. Higgins, mgr.): Brooklyn, N. Y., Sept. 27-Oct. 9.

**AUGUSTE VAN RIEN** (Boston, Mass., Sept. 27-indefinite).

**BAGGAGE CHECK** (Barton Stanley, mgr.): Brantford, Ont., Oct. 5, Berlin 4, Hamilton 7, London 8, St. Thomas 9, Chatham 11, Port Huron, Mich. 12, Flint 13, Saginaw 14, Bay City 15, Lansing 16, Big Rapids 18.

**BATES BROS.** (Torrington, Conn., Oct. 4-9.

**BELLE OF NEW YORK** (New York city, Sept. 28-indefinite).

**BERTHA CREIGHTON** (Walter Creighton, mgr.): Charlotte, N. C., Oct. 4, Sparta, S. C. 7, Columbia 8.

**BETTS-LOSSE** (Molander and Murray, mgrs.): Stillwater, Minn., Oct. 4-9, Owatonna 11-16, New Ulm 18-23.

**BIG HEART** (Bloomington, Pa., Oct. 5.

**BITTER THEATRE** (Wm. Bittner, mgr.): Denver, Col., Oct. 4-9.

**BLUE JEANS** (Edward Arlington, mgr.): Danbury, Conn., Oct. 4, 5, Tarrytown, N. Y. 7, Peekskill 8, Poughkeepsie 9, Boston, Mass. 11-16.

**BOSTON IDEALS** (don Carroll, mgr.): Wellsboro, Pa., Oct. 4-9, Bloomsburg 11-16.

**BREEZY TIME** (Northern): Worcester, Mass., Oct. 4-9.

**BREEZY TIME** (Southern): Fitz and Webster, props and mgrs.; Hillsboro, O., Oct. 6, Lebanon 7, Dayton 8, Richmond, Ind. 9, Connersville 11.

**BROADWAY GIRL** (Delmore and Wilson): Chicago, Ill., Sept. 27-Oct. 8.

**BROTHERS FOR BROTHERS** (New York city, Oct. 4-9.

**BUNCH OF KEYS** (Gus Bothner, mgr.): Eau Claire, Wis., Oct. 5, Wausau 6, Stevens Point 7, Appleton 8, Menominee, Mich. 9, Green Bay, Wis. 12, Sheboygan 14, Oshkosh 15, Fond du Lac 16.

**C. A. GARDNER** (Waterloo, Ia., Oct. 5, Independence 6, Marshfield 7, Des Moines 8-10.

**CARMON CLEMENS** (Appel and Keonig, mgrs.): Norristown, Pa., Oct. 10-13, Easton 11-16.

**CASTLE SQUARE COMEDY** (Tony Cummings, mgr.): Boston, Mass., Aug. 9-indefinite.

**CELESTIAL MAIDEN** (Ulrich and Bates, mgrs.): Los Angeles, Cal., Sept. 27-Oct. 10, Sacramento 18-23.

**CHARLES H. HOFFER** (Cleveland, O., Oct. 4-9.

**CHASE-LISTER** (New York city, Ia., Oct. 4-9.

**CHASLEY OLCOTT** (Augustus Piton, mgr.): Boston, Mass., Sept. 27-Oct. 9.

**CHRISTOPHER JR.** (Lansing, Mich., Oct. 9.

**CLAY CLEMENT** (Sioux City, Ia., Oct. 4, 5.

**COLUMBIA COMEDY** (Baintree, Mass., Oct. 4-9, Wakefield, R. I. 11-16).

**CONTENTED WOMAN** (Hoyt and McKee, props): Sam S. Shubert, mgr.; Brooklyn, N. Y., Oct. 11-16.

**CORN BOLLER** (Al Caldwell, mgr.): Hartford, Conn., Oct. 7, Danbury 8, 9, New York city 11-16, Fall River, Mass. 18-21, Attleboro 21, Holyoke 22, 23.

**CORA VAN TASSER** (Frank W. Lane, mgr.): Alexandria, Va., Oct. 4-6, Staunton 7-9, Charlottesville 11-13, Petersburg 18-23.

**CORSE PATTON** (W. E. Denison, mgr.): Reading, Pa., Oct. 4-9.

**COURTED INTO COURT** (Rich and Harris, mgrs.): Fall River, Mass., Oct. 5, Newport, R. I. 6, New Bedford, Mass. 7, Brockton 8, 9, Brooklyn, N. Y. 11-16, Harlem 18-23.

**DANGERS OF A GREAT CITY** (Chicago, Ill., Oct. 4-9.

**DANIEL A. KELLY** (J. L. Dolson, mgr.): Waynesboro, Va., Oct. 3, 6, Blue Field, W. Va. 7-9, Poca-hontas, Va. 11-13, Pulaski 14-16, Bristol, Tenn. 16, Greenville 18, Murfreesboro 20, Nashville 23-25.

**DANIEL SULLY** (Willie E. Boyer, mgr.): Corinth, N. Y., Oct. 5, Saratoga 6, Troy 7-9.

**DARKEST AMERICA** (Jno. W. Vogel, prop. and mgr.): Beaver Falls, Pa., Oct. 5, Rochester 6, Washington 7, Bella Vernon 8, Brownsville 9, Uniontown 11, Connellsville 12, McKeesport 13, Pittsburg 14-16.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Nashville, Tenn., Oct. 4-6, Bowling Green, Ky. 7, Lexington 8, Louisville 11-13.

**DODGE'S TRIP TO NEW YORK** (Henshaw and Ten Brook, W. W. Randall, mgr.): Waterville, Me., Oct. 5, Bangor 6, Togus 7, Lewiston 8, 9, Biddeford 11, Nashua, N. H. 12, Exeter 13, Portsmouth 14, 15, Haverhill, Mass. 16.

**DRUMMER IN NEW YORK** (Utica, N. Y., Oct. 4, 5, Rochester 6, 7, Buffalo 8, 9, Cleveland, O. 11-13, Cincinnati 14-16, Chicago, Ill. 18-23.

**8 BELLS** (Plick and Loftis, mgrs.): New York city Oct. 4-9.

**E. H. SOTHERN** (New York city Sept. 6-indefinite.

**ELDON COMEDIANS** (H. P. Franklin, mgr.): Marysville, O., Oct. 4-9, Coshocton 11-16.

**ELROY STOCK** (Camden, N. J., Oct. 4-9, Reading, Pa. 11-14, Hazleton 18-23.

**ELMER DE TOCHNET** (E. J. Hinebaugh, mgr.): Rochester, Minn., Oct. 4, 5, Austin 6, 7, Albert Lea 8, 9.

**EMPIRE DRAMATIC** (Govey and Petzen, mgrs.): Ft. Edward, N. Y., Oct. 10-16, Ponda 18-23.

**EMPIRE THEATRE** (Charles Frohman, mgr.): Cincinnati, O., Oct. 4-9.

**E. S. WILLARD** (New York city Oct. 4-9.

**EGENIE BLAIR** (Washington, D. C., Sept. 27-Oct. 9.

**FABIO ROMANI** (J. B. Murray, mgr.): Alliance, O., Oct. 5, Pittsburg, Pa. 7-9, McKeesport 11, Clarksville, W. Va. 12, Grafton 13, Piedmont 14, Frostburg, Md. 15, Frederick 16.

**FALLEN AMONG THIEVES** (Pittsburg, Pa., Oct. 4-9.

**FAST MAIL** (Lincoln J. Carter, prop., R. G. Guphill, mgr.): Chadis, O., Oct. 5, Canal Dover 6, Alliance 7, Ravenna 8, Youngstown 9, Stoneboro, Pa. 11, Titusville 12, Warsaw, N. Y. 13, Rochester 14-16, Newark 19, Lyons 20, Waterloo 21, Seneca Falls 22, Fulton 23.

**FIRST BOON** (Frohman and Belasco, mgrs.): New York city, Oct. 5-indefinite.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Free-donia, N. Y., Oct. 5, Batavia 6, Watertown 7, Syracuse 8, 9, Providence, R. I. 11-16, Woonsocket 18, Springfield, Mass. 19, Hartford, Conn. 20.

**FRANK READICK** (Portland, Ore., Oct. 4-16.

**FRAWLEY STOCK** (San Francisco, Cal., June 7-indefinite).

**FREDERICK H. WILSON** (Harry F. Curtis, mgr.): Binghamton, N. Y., Oct. 4-9, Olean 11-16.

**FRENCH REFUGEE** (Lincoln J. Carter, prop.; Mr. French, mgr.): St. Joseph, Mo., Oct. 4-6, Topeka, Kans. 7-9, Kansas City, Mo. 10-16, Springfield 18-23.

**GAY MATINEE GIRL** (Morroe and Hart, props; Edwin P. Hilton, mgr.): Chicago, Ill., Oct. 3-9.

**GIFFER-NEILL** (Aberdeen, S. D., Oct. 4-9.

**GIRL I LEFT BEHIND ME** (Julius Cahn, mgr.): New Bedford, Mass., Oct. 5, Brockton 6, 7, Millford 8, Marlboro 9.

**GOOD MR. BENT** (St. Louis, Mo., Oct. 4-9.

**GRANITE EAGLE** (Charles H. Roseman, mgr.): Bluff-ton



**MILK WHITE FLAG** (Hoyt and McKee, mgrs.):  
Davenport, Col., Oct. 3-9, Colorado Springs 11, Pueblo  
12, Wichita, Kan., 13, Topeka 14, 15, 16, Leavenworth  
17, Quincy, Ill., 18, Jacksonville 19, Decatur  
20, Champaign 21, Bloomington 22, Peoria 23.  
**MISS FRANCES OF VALE** (Brenton Thorpe, mgr.):  
Omaha, Neb., Oct. 3-4, Des Moines, Ia., 7, Cedar  
Rapids 8, Davenport 10, Columbus, O., 11-13, Toledo  
14-16, Lima 17, Marion, Ind., 19, Ft. Wayne 20, Lansing,  
Mich., 21, Bay City, 22, Saginaw 23.  
**MISS BAZZ GIBBY** (Anshur, N. Y., Oct. 3, Penn Yan  
4, Corning 5, Rhine 6, Cortland 7, Hornellsville 11,  
Olean 12, Warren, Pa., 13, Titusville 14, Meadville  
15, Erie 16.  
**MORGAN GIBNEY**: Hamilton, O., Oct. 4-9.

**MURRAY AND MACK** (Joe W. Spears, mgr.):  
Indianapolis, Ind., Oct. 4-9, Evansville 10, Nashville,  
Tenn., 11-16.

**MY BOYS** (Richards and Canfield): Marlboro, Mass.,  
Oct. 4, Walham 7, Amesbury 8, Portland, Me., 9,  
Berlin 11, Lewiston 12, Bath 13, Togus 14, Biddeford  
15, Laconia, N. H., 16.

**MYSTICUS MR. BUGLE** (Indianaapolis, Ind., Oct. 4-9.  
**NAT. C. GOODWIN**: Boston, Mass., Sept. 27-Oct. 9.  
**NEVER AGAIN** (No. 1): Chas. Frohman, mgr.: Cleve-  
land, O., Oct. 4-9.

**NEVER AGAIN** (No. 2): Marshalltown, Ia., Oct. 5,  
Sioux City 7.  
**NEW YORK DAY BY DAY** (Thompson, Young and  
Clark, mgrs.): Watertown, N. Y., Oct. 5, Carthage  
6, Amsterdam 7, Schenectady 8, Cohoes 9, Albany  
11-13.

**NIGHT AT THE CIRCUS** (M. E. Rice, mgr.): Clarinda,  
Ia., Oct. 6, Red Oak 7.

**NIGHT IN NEW YORK** (Nellie McHenry, J. B.  
Decher, mgr.): New Britain, Conn., Oct. 3, Water-  
bury 4, Derby 5, Manchester 6, Hartford 7, Bristol  
11, Middletown 12, Meriden 13, Putnam 14, So.  
Bridge, Mass., 15, Webster 16, Worcester 18, 19,  
Pittsfield 20, Amsterdam, N. Y., 21, Syracuse 22, 23.  
**NORTHERN LIGHTS**: Paterson, N. J., Oct. 5, 6, Hobo-  
ken 7-9.

**OLD FARMER HOPKINS** (Frank S. Davidson, mgr.):  
Clinton, Ind., Oct. 4, Ladoga 7, Rockville 8, Brazil  
9, Clay City 11, Worthington 12.

**OLD MONEY BAGS** (Sam Morris; Robert Fulgura,  
mgr.): Kansas City, Mo., Oct. 3-9, Des Moines, Ia., 11-  
13, Ottumwa 14, Cedar Rapids 15, Burlington 16,  
Chicago, Ill., 17-23.

**OLIVER BYRON, MR. AND MRS. J. H. Alliger, mgrs.):**  
Hoboken, N. J., Oct. 4-9, Paterson 7-9.

**ON THE BORDER**: Canton, O., Oct. 9.  
**OTIS SKINNER**: Chicago, Ill., Sept. 29-indefinite.

**PAPER KATIE**: Denison, Tex., Oct. 4-9.  
**PAPER CITY** (W. O. Edmunds, mgr.): Chicago, Ill.,  
Oct. 4-9.

**PATENT APPLIED FOR** (Elmer E. Vance,  
mgr.): Hanover, Pa., Oct. 5, Columbia 6, Lancaster  
7, Harrisburg 8, Reading 11, Allentown 12, Pott-  
sville 13, Mahanoy City 14, Hazleton 15, Freehold 16,  
Wilkesboro 17-20, Scranton 21-23.

**PAUL CAZENAVE** (Joseph Phitka, mgr.): Ottawa,  
Kan., Oct. 4-9, Brockville 7, Kingston 8, Belleville 9,  
Peterboro 11, Lindsay 12, Barrie 13, Guelph 14, Ber-  
lin 15, Brantford 16.

**PAY TRAIN** (Chas. Halford, mgr.): Boonville, N. Y.,  
Oct. 5, Oneida 6.

**PATTON COMEDY** (David J. Ramage, mgr.): Butler,  
Pa., Oct. 4-9, Washington 11-16, Wheeling, W. Va.,  
18-23.

**PECK'S BAD BOY** (Geo. W. Heath, mgr.):  
Cold Spring, N. Y., Oct. 5, Mount Clair, N. J., 6,  
Dover 7, Morrisstown 8, Elizabeth 9, Salem 11,  
Bridgeton 12, Mt. Holly 13, Somerville 14, Trenton  
15, 16.

**PETERS AND GREENE** (Frank C. Huffman, mgr.):  
Atlanta, Ga., Oct. 4-9, Macon 11-16.

**PRISONER OF ZEMPTA** (Daniel Frohman, mgr.):  
Rhine, N. Y., Oct. 5, Syracuse 7, 8, Rochester 9, 9,  
Toronto, Can., 11-13, Buffalo, N. Y., 14-16.

**PROPER CAPER**: New York city Oct. 4-in-  
definite.

**PUD'DHEAD WILSON** (Edwin F. Mayo, mgr.):  
Hartford, Conn., Oct. 7, Pittsfield, Mass., 11, North  
Adams 12, Troy, N. Y., 13, 14, Albany 15, 16, Buffalo  
18-23.

**PULSE OF NEW YORK** (C. N. Bertram, mgr.): Cin-  
cinnati, O., Oct. 4-9.

**PURITAN ROMANCE** (Philadelphia, Pa., Oct. 4-9,  
Richmond, Va., 11, Norfolk 12.

**REDMOND DRAMATIC**: Jefferson, Wis., Oct. 4-9.  
**RHEA**: Fall River, Mass., Oct. 6.

**RHODE MERRY MAKERS**: Lonscom, Md., Oct. 4-9,  
Frostburg 7-9, Martinsburg, W. Va., 11.

**RICHARD AND OSWALD** (A. M. Palmer, mgr.): New  
York city Oct. 4-indefinite.

**ROBERT DOWNING** (Will A. McConnell, mgr.): Akron,  
O., Oct. 5, 6, No. Baltimore 7, Lima 8, Ravenna 9,  
Cleveland 11-16.

**ROBERT MANTELL** (M. W. Hanley, mgr.):  
Washington, D. C., Oct. 4-9, Detroit, Mich., 11-13,  
Indianapolis, Ind., 14-16, St. Louis, Mo., 17-23.

**ROBERTSON AND DOUGLAS** (Charles A. Goettler,  
mgr.): Bradford, Pa., Oct. 5, Warren 6, Oil City 9,  
Franklin 12, Ellwood City 14, Mounds-  
ville, W. Va., 15, New Martinsville 16.

**ROLAND REED**: Pittsburg, Pa., Oct. 4-9.

**ROOK PLAYERS**: New Castle, Pa., Oct. 4-9.

**ROSEMARY** (John Drew; Chas. Frohman, mgr.):  
Newark, N. J., Oct. 4-9.

**SAMMY PLAYERS** (Enid Mayo; Geo. W. Sammis,  
mgr.): Meriden, Conn., Oct. 4-9.

**SAWTELLE DRAMATIC** (J. A. Sawtelle, mgr.):  
Dover, N. H., Oct. 4-9, Manchester 11-16, Norwich,  
Conn., 18-23.

**SECRET SERVICE** (Chas. Frohman, mgr.): Chicago,  
Ill., Sept. 27-indefinite.

**SEVEN PATTY**: Tecumseh, Neb., Oct. 4-9.

**SHALL WE FORGIVE HER** (Jacob Litt, mgr.): New-  
ark, N. J., Oct. 4-9.

**SHANTY TOWN**: St. Louis, Mo., Oct. 4-9.

**SHORE ARCHES** (William B. Gross, mgr.): Brattleboro,  
Vt., Oct. 5, Claremont, N. H., 7, White River Jn.,  
Vt., 8, St. Johnsbury 9, St. Albans 11, Montpelier  
12, Burlington 13, Rutland 14, Bennington 15, No.  
Adams, Mass., 16, Pittsfield 18, Westfield 19, Win-  
sted, Conn., 20, Torrington 21, Fishkill, N. Y., 22.  
**SIDE TRACKS** (A. Q. Scammon, mgr.): Wilming-  
ton, Del., Oct. 6.

**SIDE TRACKED** (Southern; Elmer J. Walters, mgr.):  
Greenville, O., Oct. 6, Celina 7, St. Mary's 8, Find-  
lay 9.

**SIDE TRACKED** (Western; Jule Walters, prop.):  
Miles City, Mont., Oct. 6, Billings 7, Bozeman 8,  
Great Falls 11, Helena 12, Anaconda 13, Butte 14-16.  
**SIDEWALKS OF NEW YORK**: New York city Oct. 4-9.

**STAR GAZER** (Joe Ott; Branch O'Brien, mgr.):  
Bridgeport, Conn., Oct. 4-9, Waterbury 7, Hart-  
ford 8, So. Norwalk 9, Williamantic 11, Wallingford  
12, Bristol 13.

**SADIE RAYMOND**: Albion, Ia., Oct. 5, Chariton 6, Os-  
ceola 8, Trenton 9.

**SHERMAN EXHIBIT**: Boston, Mass., Oct. 4-indefinite.

**SHERMAN AND MURKIN**: La Crosse, Wis., Oct. 5,  
6, Winona, Minn., 7, 8, Mankato 9, Baraboo, Wis.,  
10, Mason City 11, Charles City 12, Chicago, Ill., 13  
-indefinite.

**SIGN OF THE CROSS**: New York city Sept. 27-in-  
definite.

**SLATER-HODGE**: Norwood, N. Y., Oct. 4-9.

**SMITH AND SONS**: Boston, Mass., Oct. 4-9.

**SOL SMITH RUSSELL**: New York city Sept. 29-in-  
definite.

**SOUTH BEFORE THE WAR** (Hurry Martell, mgr.):  
Great Falls, N. D., Oct. 5, Fargo 6, Jamestown 7,  
Bismarck 8, Miles City, Mont., 9.

**SOWING THE WIND** (J. M. Howard, mgr.): Hot  
Springs, Ark., Oct. 5, Paris, Tex., 6, Dallas 7, Ft.  
Worth 11.

**SPAN OF LIFE** (William Calder, mgr.): Salem, Mass.,  
Oct. 6, Attleboro 7, Fall River 8, 9.

**SPICKETT COMEDY**: Fresno, Cal., Oct. 4-9, Hanford  
11-16, Bakersfield 18-23.

**SPORTING DUCHES** (Frank L. Perley, mgr.): Bos-  
ton, Mass., Oct. 4-9, Brooklyn, N. Y., 11-16, New  
York city 18-23.

**STRAIGHT FROM THE HEART**: Milwaukee, Wis., Oct.  
4-9.

**STRANGE ADVENTURES OF MISS BROWN**: Hornell-  
sville, N. Y., Oct. 5, Olean 6, Bradford, Pa., 7, Corry  
8, Ashtabula, O., 9, Andover 11, Massillon 12, Can-  
ton 13, Akron 14, Urichville 15, Newark 16.

**STRANGER IN NEW YORK** (Hoyt & McKee, mgrs.):  
New York city Sept. 13-indefinite.

**STURGEON ROBERTS** (D. V. Arthur, mgr.): Baltimore,  
Md., Oct. 4-9, Brooklyn, N. Y., 11-16, Troy 18, Al-  
bany 19, 20, Syracuse 21, Rochester 22, 23.

**SUNSHINE OF PARADISE ALLEY** (Thompson and  
Byer, mgrs.): Brooklyn, N. Y., Oct. 4-9, Yonkers  
11, Poughkeepsie 12, Newburg 13, Danbury, Conn.,  
14, So. Norwalk 15, Hartford 16, Waterbury 17,  
Middletown 18, New London 19, Westerly, R. I., 21,  
Fall River, Mass., 22, New Bedford 23.

**SWELL MISS FITZSWELL** (May Irwin; E. Rosenbaum,  
mgr.): Boston, Mass., Oct. 4-16.

**TARRYTOWN WIDOW** (D. W. Truss and Company,  
mgrs.): Providence, R. I., Oct. 4-9.

**TENNESSEE'S PARDNER** (Arthur C.  
Alton, prop. and mgr.): Owatonna, Minn., Oct. 5,  
Kasson City, Ia., 6, Charles City 7, Waterloo 8, Du-  
buque 9, Carver 10, Cedar Rapids 13, Oakdale  
12, Des Moines 13, St. Joseph, Mo., 14, Atchison,  
Kan., 15, Leavenworth 16, Kansas City, Mo., 17-23.

**THE DAZZLER** (John F. Congrove, mgr.): Wallace,  
Idaho, Oct. 6, Spokane, Wash., 7, 8, Seattle 10-14,  
Tacoma 18-23.

**THE ELECTRICIAN**: New York city, Oct. 4-9.

**THE GORMANS** (Mr. Beane from Boston;  
Charles F. Brown, mgr.): Galesburg, Ill., Oct. 5,  
Peoria 6, Streator 7, Ottawa 8, Aurora 9, So. Chi-  
cago 10, Michigan City, Ind., 11, Lafayette 12, Ft.  
Wayne 13, Muncie 14, Portland 15, Findlay, O., 16,  
Sandusky 18, Mansfield 19, Canton 20, Warren 21,  
Youngstown 22, Erie, Pa., 23.

**THE OLD HOMESTEAD** (Thompson and Kil-  
patrick, mgrs.): Springfield, Mass., Oct. 5, Hart-  
ford, Conn., 6, New Haven 7, New Britain 8, Bridge-  
port 9, Brooklyn, N. Y., 11-16.

**THE PRIVATER** (Edw. J. Abram, mgr.): Philadel-  
phia, Pa., Oct. 4-9.

**THE SPOONERS** (Edna May, Cecil; B. S. Spooner,  
mgr.): Jamestown, N. Y., Oct. 4-9, Bradford, Pa.,  
11-16.

**THOROUGHSHED** (R. M. Dear, mgr.): Clarksville,  
Tenn., Oct. 6, Princeton, Ky., 8, Metropolis, Ill., 9,  
Paducah, Ky., 11.

**THOS. E. SHEA DRAMATIC**: Lynn, Mass., Oct. 4-9.

**THOS. W. KEENE** (Charles B. Hanford, mgr.): Lex-  
ington, Ky., Oct. 4, 5, Bowling Green 6, Nashville,  
Tenn., 7-9, Columbia 11, Hopkinsville, Ky., 12,  
Clarksville, Tenn., 13, Memphis 14-16.

**TIM MURPHY** (Marks and Saunders, mgrs.): Zanes-  
ville, O., Oct. 5, Newark 6, Mansfield 7, Sandusky 8,  
Fremont 11, Findlay 12, St. Mary's 13, Lima 14,  
Marion 15, Athens 16, Columbus 18, 19, Toledo 20,  
21, Lafayette, Ind., 22, Anderson 23.

**TOLSON AND STARKIE COMEDIANS**: Thomasville, Ga.,  
Oct. 4-9.

**TOMMY SHEARER** (Earl Burgess, mgr.): Mt. Gilead,  
O., Oct. 4-9, East Liverpool 11-16.

**TORRENT** (Lincoln J. Carter, prop.; J. H. Huntley,  
mgr.): Mansfield, O., Oct. 5, Mt. Vernon 6, Millers-  
burg 7, New Lexington 8, Newark 9, Cambridge  
11, Newcomerstown 12, Canal Dover 13, Salem 14,  
Massillon 15, Akron 16, Warren 18, Ashtabula 19,  
Youngstown 20, New Castle 21, Sharon 22, Green-  
sville 23.

**TOWN TOPICS** (World, Keller, and Mack; Bingham-  
ton, N. Y., Oct. 4-9, Burlington, Vt., 7, Pittsfield,  
Mass., 9, Lowell 11-13, Manchester, N. H., 14-16,  
Worcester, Mass., 18-23.

**TRIP TO CHINATOWN** (John R. Considine, mgr.):  
Livingston, Mont., Oct. 5, Anaconda 6, Butte City  
7-9, Great Falls 11, Helena 12, Missoula 13, Wal-  
lace, Idaho, 14, Spokane, Wash., 15-18, Tacoma 19.

**TRIP TO COONSTOWN** (Cole and Johnson; William  
Black, mgr.): Cohoes, N. Y., Oct. 5, Coxsack 6,  
Schenectady 7, Mechanicville 8, Glens Falls 9.

**TRIPLE ALLIANCE** (Arnold and Parke, mgrs.): Colo-  
rado Springs, Col., Oct. 4-9, Trinidad 11-17, Wichita  
Falls, Tex., 18-20, Henrietta 21-23.

**TURKISH BATH**: Wooster, O., Oct. 5, Massillon 6,  
Kent 7, Wellsville 8, E. Liverpool 9, Trichville 11,  
Martin's Ferry 12, Cambridge 13, Parkersburg, Va.,  
14, Sistersville 15, Marietta, O., 16.

**TWO LITTLE VAGRANTS** (Edward C. White,  
mgr.): Columbus, O., Oct. 4-9, Toledo 7-9, Louis-  
ville, Ky., 11-16, Milwaukee, Wis., 17-23.

**UNCLE TOM'S CABIN** (Salter and Martin, mgrs.):  
Belleville, O., Oct. 5, Marion 9, Columbus 11-13.

**UNCLE TOM'S CABIN** (Stowe): Wilmington, Del.,  
Oct. 7.

**UNDER THE DOME** (Lincoln J. Carter, prop.; Martin  
Golden, mgr.): Columbus, O., Oct. 4-9, Dayton 7-9,  
Marion 11, Urbana 12, Piqua 13, Troy 14, Middle-  
town 15, Richmond 16, Cincinnati, O., 17-23.

**UNDER THE POLAR STAR** (Harry Elmer, mgr.):  
Washington, D. C., Oct. 4-9, Baltimore, Md., 11-16.

**VAN OSTEN THREE STAR COMEDY** (Thos. Van Osten,  
mgr.): Richmond, Va., Oct. 4-9, Petersburg 11-16,  
Norfolk 18-23.

**WATER COMEDY** (Eastern; N. C. Bradley, mgr.):  
Newburg, N. Y., Oct. 4-9, Waterbury, Conn., 11-16,  
New Britain 18-23.

**WATER COMEDY** (Western; D. H. Woods, mgr.):  
Johnstown, Pa., Oct. 4-9, Altoona 11-16, Reading 18-  
23.

**WALKER WHITEHEAD**: Crawfordville, Ind., Oct. 5,  
Lafayette 6, Frankfort 7, Dayton, O., 8, 9, Indian-  
apolis 11-13, Columbus, O., 14-16.

**WARD AND VOKES** (E. D. Stair, mgr.): Chicago, Ill.,  
Oct. 4-9.

**WARREN CONLAN**: Lowell, Mass., Oct. 5, St. Johns-  
bury, Vt., 6, St. Albans 7-9, Brockville, Ont., 11-13,  
Kingston 14-16.

**WHAT HAPPENED TO JONES**: New York city Aug.  
30-indefinite.

**WHEN LONDON SLEEPS** (Jas. H. Wallick, mgr.):  
Toronto, Can., Oct. 4-9, London 11-13, Hamilton 14-  
16, St. Catherine 18.

**WOOD-JERSEY** (E. N. Wood, mgr.): Kenosha, Wis.,  
Oct. 4-9, Freeport, Ill., 11-16, Watertown, Wis., 17-23.

**WOODWARD-WARRER** (H. G. Woodward, mgr.):  
Athens, Ga., Oct. 4-9, Lynchburg, Va., 11-16, Wil-  
mington, N. C., 18-23.

**WHO IS WHO** (Geo. H. Nicolai, mgr.): Nashville,  
Tenn., Oct. 3-9, St. Louis, Mo., 10-16.

**WIDOW JONES** (Rich and Harris, mgrs.): Philadel-  
phia, Pa., Oct. 4-9.

**WM. H. CRANE**: Los Angeles, Cal., Oct. 4-9.

**WOODMAN AND SLATER**: Sedalia, Mo., Oct. 4-9,  
Springfield 11-16.

**WORLD AGAINST HER** (Agnes Wallace-  
Vill; Sam B. Villa, mgr.): Wakefield, R. I., Oct. 5,  
Warren 6, Pawtucket 7-9, Elizabeth, N. J., 11,  
Red Bank 12, Asbury Park 13, Atlantic City 14,  
Millville 15, Salem 16.

**W. S. HART** (John Whiteley, mgr.): Springfield,  
Vt., Oct. 5, Claremont, N. H., 7, White River Jn.,  
Vt., 8, St. Johnsbury 9, St. Albans 11, Montpelier  
12, Burlington 13, Rutland 14, Bennington 15, No.  
Adams, Mass., 16, Pittsfield 18, Westfield 19, Win-  
sted, Conn., 20, Torrington 21, Fishkill, N. Y., 22.  
**SIDE TRACKS** (A. Q. Scammon, mgr.): Wilming-  
ton, Del., Oct. 6.

**SIDE TRACKED** (Southern; Elmer J. Walters, mgr.):  
Greenville, O., Oct. 6, Celina 7, St. Mary's 8, Find-  
lay 9.

**SIDE TRACKED** (Western; Jule Walters, prop.):  
Miles City, Mont., Oct. 6, Billings 7, Bozeman 8,  
Great Falls 11, Helena 12, Anaconda 13, Butte 14-16.  
**SIDEWALKS OF NEW YORK**: New York city Oct. 4-9.

**STAR GAZER** (Joe Ott; Branch O'Brien, mgr.):  
Bridgeport, Conn., Oct. 4-9, Waterbury 7, Hart-  
ford 8, So. Norwalk 9, Williamantic 11, Wallingford  
12, Bristol 13.

**SADIE RAYMOND**: Albion, Ia., Oct. 5, Chariton 6, Os-  
ceola 8, Trenton 9.

**SHERMAN EXHIBIT**: Boston, Mass., Oct. 4-indefinite.

**SHERMAN AND MURKIN**: La Crosse, Wis., Oct. 5,  
6, Winona, Minn., 7, 8, Mankato 9, Baraboo, Wis.,  
10, Mason City 11, Charles City 12, Chicago, Ill., 13  
-indefinite.

**SIGN OF THE CROSS**: New York city Sept. 27-in-  
definite.

**SLATER-HODGE**: Norwood, N. Y., Oct. 4-9.

**SMITH AND SONS**: Boston, Mass., Oct. 4-9.

**SOL SMITH RUSSELL**: New York city Sept. 29-in-  
definite.

**SOUTH BEFORE THE WAR** (Hurry Martell, mgr.):  
Great Falls, N. D., Oct. 5, Fargo 6, Jamestown 7,  
Bismarck 8, Miles City, Mont., 9.

**SOWING THE WIND** (J. M. Howard, mgr.): Hot  
Springs, Ark., Oct. 5, Paris, Tex., 6, Dallas 7, Ft.  
Worth 11.

**SPAN OF LIFE** (William Calder, mgr.): Salem, Mass.,  
Oct. 6, Attleboro 7, Fall River 8, 9.

**SPICKETT COMEDY**: Fresno, Cal., Oct. 4-9, Hanford  
11-16, Bakersfield 18-23.

**SPORTING DUCHES** (Frank L. Perley, mgr.): Bos-  
ton, Mass., Oct. 4-9, Brooklyn, N. Y., 11-16, New  
York city 18-23.

**STRAIGHT FROM THE HEART**: Milwaukee, Wis., Oct.  
4-9.

**STRANGE ADVENTURES OF MISS BROWN**: Hornell-  
sville, N. Y., Oct. 5, Olean 6, Bradford, Pa., 7, Corry  
8, Ashtabula, O., 9, Andover 11, Massillon 12, Can-  
ton 13, Akron 14, Urichville 15, Newark 16.

**STRANGER IN NEW YORK** (Hoyt & McKee, mgrs.):  
New York city Sept. 13-indefinite.

**STURGEON ROBERTS** (D. V. Arthur, mgr.): Baltimore,  
Md., Oct. 4-9, Brooklyn, N. Y., 11-16, Troy 18, Al-  
bany 19, 20, Syracuse 21, Rochester 22, 23.

**SUNSHINE OF PARADISE ALLEY** (Thompson and  
Byer, mgrs.): Brooklyn, N. Y., Oct. 4-9, Yonkers  
11, Poughkeepsie 12, Newburg 13, Danbury, Conn.,  
14, So. Norwalk 15, Hartford 16, Waterbury 17,  
Middletown 18, New London 19, Westerly, R. I., 21,  
Fall River, Mass., 22, New Bedford 23.

**SWELL MISS FITZSWELL** (May Irwin; E. Rosenbaum,  
mgr.): Boston, Mass., Oct. 4-16.

**TARRYTOWN WIDOW** (D. W. Truss and Company,  
mgrs.): Providence, R. I., Oct. 4-9.

**INIS BAND**: Philadelphia, Pa., Aug. 18-indefinite.  
In Town: New York city-indefinite.

**ISLE OF CHAMPAGNE**: Pittsburg, Pa., Oct. 3-9, Mans-  
field, O., 11, Toledo 12, 13, Sandusky 14, Columbus  
15, 16, Springfield 17, Lima 18, Ft. Wayne, Ind., 19,  
Adrian, Mich., 21, Ann Arbor 22, Ypsilanti 23.

**JACK AND THE BEANSTALK**: Minneapolis, Minn.,  
Oct. 4-9.

**JOHN W. ISHAM'S ORIENTAL AMERICA**: En route  
through Great Britain.

**LILLIPUTIANS**: New York city Sept. 20-indefinite.  
MADAME J. (John H. Williams, mgr.): Corning, N.  
Y., Oct. 5, Erie, Pa., 6, Marion, Ind., 7, Ft. Wayne  
8, Anderson 9.

**MARIE BELL OPERA**: Evansville, Ind., Oct. 4-9.

**NATURE**: New York city Aug. 26-indefinite.

**ONE ROUND OF PLEASURE**: Boston, Mass., Sept. 6-  
indefinite.

**ORIENTAL AMERICA** (John W. Isham's): En route  
through England



## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

Mrs. Potter in Francillon—Two French Adaptations—A Summer Day—Notes.  
(Special Correspondence of The Mirror.)

LONDON, Sept. 25.

London's new productions have, since last mailing, been of a somewhat mixed character, having included two adaptations from the French and one American play. The last named was produced, for copyright purposes only, at the



GEORGINA PRESTON.

Vandeville on Thursday, and was no other than Estelle Clayton's comedy-drama, *A Puritan Romance*.

Before describing to you the aforesaid three productions I had better, perhaps, pause a while to mention the fact that the recently reopened Drury Lane Theatre has been in hot water. The big hydraulic duplicate stage, a pet fad of the late Sir Augustus Harris, got jammed just before the curtain was going up last Saturday night after the new drama, *The White Heather*, described in my last, had been running two nights. The audience had already got in and crowded the vast theatre, as though it had been a Boxing Night, and were eagerly awaiting the new grand production. But the jammed stage, on which is set the big Upper Thames scene, showing Boulder's Lock, refused to budge. At length, all efforts to proceed proving fruitless, Manager Arthur Collins sent on Musical Director Glover to ask the audience to have its money back and go home. The audience quietly did as it was bid and up went the shutters. Relays of men were at once set to work and were kept at it all Sunday and Monday, and by Monday night the house was able to reopen, without the hydraulic stage, however, which it required some days longer to repair.

Another worry has this week beset the new management by reason of the late Sir Gusie's executors issuing notice of injunction on the grounds that *The White Heather*, described as by Cecil Raleigh and Henry Hamilton, is largely the work of the late Sir Gus. R. and H., of course, deny this, and the management means to fight. More than this it is not expedient to say just yet.

Mrs. Brown-Potter and Kyrie Bellow duly made their reappearance in London, at the Duke of York's, last Saturday night, under the direction of the Australian firm of Williamson and Mungrove, which is represented here by the last named. Expectation ran high both as to Mrs. Potter's reported great improvement as an actress and as to the play, *Francillon*, which had never been played in England in the native language. Alas! in neither case were the expectations fully realized. Mrs. Potter had certainly improved, as one might be expected to do in the six or seven years she has been playing many parts. But, whether owing to her role or to lack of due inspiration, she displayed no great flash of genius. Bellow, always a good actor, was all right as the husband, but he is always better in costume than in coat and trousers.

Taking it altogether, both players were certainly somewhat handicapped by the play, which, like most French pieces, is too full of dialogue for English playgoers, who prefer to have some little action in their dramatic fare. Besides, our actors have not, like the French, the gift of rattling off these speeches with vivacity and tact. It therefore behooves the adapters of such pieces to lop the dialogue down unmercifully; in fact, to quote the old circus wheeze, to cut the cackle and come to the "cuss!"

Even the rags scene in *Francillon* (you know the one I mean) made but little impression; and during the week business has been of a fluctuating kind. On looking in last night, however, I found a slightly upward tendency in the looking.

The sensation on the first night of *Francillon* was a black velvet dress worn by Mrs. Potter. This was cut so as to leave nothing to the imagination concerning the shape and hue of the lovely Cora's lovely shoulders. So low was it cut, indeed, and so supportless did it appear, that kind friends in front wondered how on earth it managed to keep up, and many feared it wouldn't.

The second French adaptation this week was a comic opera called *Toto and Tata*, which, after touring a little, was brought this week to the Metropolitan, which suburban theatre is quite the place for first productions in London nowadays. *Toto and Tata* was written by Albert Barré and Paul Bilhaud, composed by Antoine Bonna, adapted by A. M. Thompson, a Manchester journalist, and supplied with additional lyrics by J. J. Wood and Boyd Jones, making six collaborators in all. It has a very ingenious book, in which much humorous matter and many amusing incidents are extracted from the old twin-brother and sister idea common on our stage from the time the late W. Shakespeare, Gent., borrowed the story of his *Twelfth Night*. *Toto* is a merry schoolboy, who to help his sister *Tata* marry the man she loves, instead of a blithering ass whom her father wants her to marry, breaks out of school and disguises himself as *Tata* from time to time, getting back

ever and anon with great rapidity into his own clothes, and sometimes being seen in half of each costume. It is a fine, fat star part, and will, I doubt not, find its way to your side and be useful to certain of your many clever singing and dancing comedians. In the company under notice this dual role is played with great success by Marie Montrose, a bright singing actress, crewhile of old Drury and latterly of the variety theatres. The other chief parts are drolly played by Walter Groves as a comic parent of these irrepressible twins, and the old Gaiety favorite, K. J. Lonnea, as a comic usher of military tendency.

The other French adaptation this week was *The Perils of Paris*, which Arthur Shirley has taken from Montepin and Dornay's Ambigu drama, *La Porteuse du Pain*. Shirley did this version a few years ago, but it was not seen on the stage until last Monday, when it commenced a week's trial trip at the Lyric, Hammersmith. Although not so well done as some of this industrious adapter's later work, *The Perils of Paris* proved interesting, containing among other things the murder of a factory owner and the burning down of his factory, both deeds being committed by a villain who wants to secure a certain patent with "millions in it." The transportation of a poor young widow for these crimes; her escape from penal servitude and adoption of the profession of a bread carrier in the streets of Paris; the cropping up of her long lost son and daughter, and of the likewise long lost son of the murdered factory owner; the perplexity of the now wealthy villain at these croppings up; his attempt to marry his murdered master's son to his own daughter; his plotting to have the innocent bread carrier crushed piecemeal beneath a stone balcony expressly loosened for the purpose; the bread carrier's escape therefrom and the villain's subsequent attempt to strangle her, and the sudden arrival of the Nemesis with long missing "papers" proving the bread carrier's innocence, together with the discomfiture of all villains concerned. The piece was well played by the resident stock company.

That something has gone wrong with the taste of certain West End playgoers is shown in the fact that very shaky business is being done with H. V. Esmond's new play, *A Summer's Day*, produced last week at the Comedy and crowded out of my last week's crowded letter. Esmond, who is a clever actor as well as a clever and original dramatist, has so pluckily borne up against three or four heavy knock-down blows in his playwriting career that all wished him well. Well, this piece shows him at his best, for it is as dainty and fanciful little comedy of true love and self-sacrifice, sandwiched with touches of real observation and unforced humor, as has been seen of late. Moreover, it is beautifully played, especially by the author's clever little wife, Eva Moore, by Charles Hawtrey, who has a more serious part than his own, and by that excellent actress, Mrs. Charles Calvert, widow of the Calvert who gave so many splendid Shakespearean productions in Manchester a few years ago. Yet in spite of all this good writing and good acting it looks as though Manager Hawtrey would have to cast about him for a new play. There is already talk of his putting on a French farcical comedy, anglicized by Citizen James Mortimer, who is not utterly unknown in your city.

Olga Netherole is scoring around the provinces chiefly in *The Wife of Scarril*, as adapted from an Italian play, and said to be about as warm as they make 'em. At the moment of writing to-day Olga is said to be anxious to bring this piece to the Lyric when Sign of the Cross Barrett quits there for the antipodes.

La Loie Fuller duly appeared at the Empire on Monday in her *Fire Dance*, or rather several of them. The show was very picturesque, although reminiscent of the dance in flames which Zeeo has been doing for some weeks at the Aquarium. Zeeo's strapping sister, Clara Wieland, by the way, is going strong in the syndicate halls, giving, among other things, imitations of celebrated composers, including your Mr. Sousa. I have not yet had the pleasure of meeting that fine musician, but those who have assure me that Clara's is a lifelike imitation.

E. J. Leslie has bobbed up again in London and has just taken, with Michael Levenston, the Royalty, where next Saturday will produce a farcical comedy called *O. Susannah*, which he recently tried in the provinces. Your lately married Martha Morton's comedy, *The Sleeping Partner*, quits the Criterion to-night in order that Charles Wyndham may produce there, on Oct. 6, *Henry Arthur Jones'* new play, *The Triflers*. Jones says he has had some difficulty in casting this piece, as all the players need special "temperaments." This seems to add yet another terror to play acting!

The Avenue will reopen next Saturday under the management of Fitz-Roy Gardner, who will be remembered on your side as business-manager for Beerbohm Tree. He will present a triple bill of one-act plays by Mrs. Oscar Rejlander, the late Sir Charles Young, and Gayer Mackay, who was recently an actor in Tree's company. One of Gardner's leading ladies will be your Ruth Davenport, who sang a year or so ago at our Empire. Speaking of Tree, his epigrammatic young brother, Max Beerbohm, is writing a play! He is writing it with Murray Carson, erst collaborator of Louis Napoleon Parker. They call the piece *The Fly on the Wheel*. Meanwhile the said Parker has just written a new romantic drama called *The Vagabond King*.

Sir Henry Irving, who starts his regular tour with Ellen Terry at Birmingham next Monday, has this week been giving a severe oratorical smack in the eye to certain sanitation cranks who denounced the drama as a cause of crime. He asks how many husbands have smothered their wives since seeing *Othello*, and altogether Sir Henry made havoc of these senseless sanitarians.

Herewith is a picture of Georgina Preston, taken during her appearance in *Alonso the Brave* and the *Pair Imogen*, at the Princess, Glasgow, of whom I wrote some time ago.

Our only first night of any importance early next week is at Birmingham, where Miss Fortescue will produce W. Schwenk Gilbert's new drama, *The Fortune Hunter*. I hope to tell you all about this next week.

GAWAIN.

## THEATRICAL TALK IN PARIS.

The New Season—Secret Service—Plans of Bernhardt and Réjane.

(Special Correspondence of The Mirror.)

PARIS, Sept. 12.

With the coming of Autumn the theatres are beginning to lose their forlorn, neglected appearance. The lights are beginning to twinkle in front in the evenings and the crowds to surge around the doors as of old. The Muse of the Drama has opened business again at the old stand, and the atmosphere of brightness and gaiety which she radiates is very welcome after the dull lethargy of the Summer.

The managers of the Comédie Française turned time backward in its flight the other night and transported us to the Latin Quarter of nearly

half a century ago by reviving the famous old comedy, *La Vie de Bohème*. If it accomplishes nothing else this resurrection will bring home to us the striking contrast between the Latin Quarter of to-day and that of fifty years old. The Quarter student of the present is usually a fellow who carries a cane and is fastidious about his hair. He is often something of a prig, moreover. The authors of *La Vie de Bohème* portray the student or bohemian as a gay, devil-may-care chap who is not over careful of his personal appearance, and has, or pretends to have, a supreme contempt for the very little money he possesses. It is, perhaps, the marked difference between the life of the Latin Quarter of to-day and of the time when the play was written that makes *La Vie de Bohème* seem so old-fashioned, and causes the actors in the cast, with three or four exceptions, to entirely miss the spirit of the piece. They apparently have no conception of the old-time student character. They are cold and stiff and mechanical. A notable exception, however, is Mlle. Leconte in the part of Mimi, which she plays with exquisite charm and simplicity and tenderness. It was the young actress' first appearance with this company, and she made an impression which immediately placed her in the first rank. Her work and that of two or three others made the play interesting and enjoyable, but *La Vie de Bohème* is itself a relic of the past, and will probably soon be again relegated to the shelf, upon which, until the present revival, it had lain undisturbed for twenty-four years.

Another piece that smacks strongly of the past is *La Coupe et Les Lèvres*, which has been revived at the Porte-St-Martin. The author, M. Canoby, wrote his lyrical drama thirty years ago, and in a competition held under the auspices of the Emperor at the Théâtre-Lyrique it received second prize, but except for a single night at Ronen in 1890 it had never been performed until its present presentation. The drama is based upon an extravagant poem by Alfred Musset, which tells the story of a reckless hunter, Franck, who burns his cabin and deserts his sweetheart to plunge into a career of excitement. He becomes a victim of a courtesan, and finally returns, filled with remorse, to find his sweetheart dead. The role of Franck is sung with grace and finish by M. Engel, and much of the music is melodious. The story is far fetched, however, and the opera on the whole is too much of the past to achieve a great success.

Among the first of the theatres to open were the Vandeville and the Opéra Comique, although the beginnings of neither was particularly brilliant. At the former *Les Jocrisses de l'Amour* was revived and failed to please the audience. The general verdict was that the play had been worn threadbare. Jane Hading was cast in an unimportant and uncongenial role. *La Dame Blanche* was the attraction at the Opéra Comique, and pleased a rather brilliant audience.

M. Clement, the young tenor, scored a pronounced success in the role of Georges Brown. The first novelty of the season was presented at the Théâtre de la République. It is called *La Camélot*, and is a melodrama without mechanical effects but full of human interest. Comte de Viviane, a widower, has married his daughter's governess in the belief that his child's welfare will in this way be best provided for. The governess, however, is an adventurer who has a lover, Varlain, with whom she plots to get her husband's money by a marriage between Varlain and the daughter Alice. So clever is the woman that the Comte orders Alice to marry Varlain. But the girl discovers the secret between her step-mother and Varlain. She is afraid to tell her father for fear the shock may kill him, and when he again orders her to marry Varlain, she goes to the river and casts herself in. She is rescued by Julien, a hawker, whose life, as it happens, was once saved by Durtal, whom Alice loves. She marries Durtal, and six years elapse, during which Durtal has lost his money, and has gone off to seek his fortune, leaving Alice in the care of the faithful Julien. A daughter, Yvonne, has been born to Alice, and Julien takes her to the old Comte's house to be cared for. The latter is delighted, but his wife and Varlain, who are still scheming, plot to get rid of the child. Julien tells the Comte of his wife's villainy, and to prove that what he says is true places the Comte where he can overhear a conversation between his wife and Varlain. The Comte, after listening a moment, rushes from his place of concealment to shoot Varlain, but is knocked down and killed with a knife by the latter, who escapes. Julien is accused of the murder, and is about to pay the penalty when the Countess, overcome by remorse, confesses. Durtal returns and all ends in a manner satisfactory to the emotional and sympathetic audience.

The farce *Ilk, Rue Pigalle*, which about fifteen years ago first revealed to the world M. Besson's talent for making audiences laugh with comic plays, has been revived at the Théâtre Dijazet and seems to be as amusing as ever. The plot, as is usual in these farces, has much to do with sub-rosa love affairs. A situation which arouses much mirth is one in which an attorney of middle age and immaculate reputation telegraphs, in the course of professional duty, to the janitress of an apartment house in Paris to call upon him. To his astonishment he receives a most adoring letter from her in reply, and when she herself arrives, forty-five and fat, she throws herself into his arms with manifestations of ardent love. It then appears that the janitress had been a flame of his twenty years before, when she was a young grisette and he was in his Latin Quarter days. The farce is smartly played, and, taking it altogether, is very diverting.

Continuous laughter has been filling the little Théâtre Cluny at the performances of the last week. The reason of this hilarity is a comedy-bouffe in four acts, called *Le Pigeon*, the maiden work of three young authors. The young men have begun well, for their comedy sparkles with mirth and is almost overburdened with funny situations. The plot is too complicated for a description. It revolves, however, around the use of carrier pigeons for the bearing of multitudinous love missives, which rather original idea is very cleverly developed.

The recent return of President Faure after a successful conference with the Czar was made the occasion of a gala day in Paris. The theatres joined in the general jubilation, and at the Opéra and Comédie Française free performances were given. At all of the houses the stirring strains of the "Marseillaise" and the Russian national hymn filled the air, and patriotism was rampant. The adaptation of *Secret Service* by Pierre Decourcelle will be produced at the Renaissance on Oct. 2. When the play was read to the members of the company they were enthusiastic, and are now working day and night at rehearsals, so that the playing may be equal to the play.

Immediately after the production of *Secret Service* Madame Bernhardt will begin rehearsals at the Renaissance of a new comedy called *L'Africain*, which has been written for her by Maurice Donnay. The "divine Sarah" by the way, manages to keep well in the public eyes even when she is buried in the seclusion of

the country. The story goes that at her Summer home at Belle-Ile-sur-Mer she attempted, while out walking, to reach the sea by a short route down a cliff side. After proceeding a few steps she found that she could neither go on nor turn back, and the rock upon which she was standing, moreover, showed signs of giving way. A gentleman who was bathing came to her rescue in the nick of time. He helped her from her dangerous position, and in so doing dislodged the rock, which rolled far down the cliff and into the sea. Madame Bernhardt escaped uninjured, but her rescuer will be forced to remain in bed for some weeks.

This non-professional bit of news reminds me of another. Madame Réjane has joined the small army of actresses who have been robbed of jewelry. Upon the return to Paris of herself and her husband she noticed the absence of about ten thousand francs' worth of trinkets, which are supposed to have been taken from a sideboard while her apartment was being renovated. Madame Réjane is about to start upon a three months' tour through Europe. Among the cities visited will be Berlin, St. Petersburg, Moscow, Odessa, Bucharest, Vienna, Strasbourg, and Munich. Her repertoire will include *Madame Sans Gêne*, *Le Don Quichotte*, *Sapho*, and *Le Demi-Monde*. For her reappearance at the Vandeville in December, Gaston is writing a new play, which he has named *Pandora*. L. A. H.

## GOSSIP OF ROME.

A Sketch of Donizetti—Tina Di Lorenzo's Recovery and Plans—Notes.

(Special Correspondence of The Mirror.)

ROME, Sept. 10.

A city which gave birth to a Donizetti, and which is celebrating the first centenary of his birth, might have provided a company capable of staging the operas selected for the occasion—namely, the *Favorita*, *Lucia*, and the *Elisir of Love*! It had, indeed, been hinted that a Melba might honor Donizetti's memory by consenting to sing in one opera. But, alas! only an inferior company was ultimately engaged—a company totally incapable of singing such music as *Lucia*. The result was that the public resented this insult to their great countryman's memory, and would not allow the opera to end. The manager tried to restore calm, begging for indulgence, and promising fresh artists within a few days. But no excuses or promises were accepted, and the audience stormed the ticket-offices to have their money returned. The carbiniers had to be called in to empty the theatre at last, but not before benches had been broken, and also some of the gas branches. As I have before stated, singers of the latest modern school are incapable of singing the old masters, even of fifty years ago.

Some of the great artists who sang Donizetti's music when it was first performed are still alive, and a few of them are teaching their great art, as for example, Lalande, who created *Lucresia Borgia*, and has a class in Paris, I believe, or had it until a few years ago; Bruniella, who created *Maffio Orsini*, left a pupil, a niece, whom she instructed as long as she lived.

All the greatest artists who ever sung in a Donizetti opera now smile upon us in the exhibition, which is the real attraction of the Donizetti Festival in Bergamo. Among those we see is Strappone, who is Verdi's present wife; Salvi, Marini, la de Beglioni, Lovasour, la Heinefetter, la Abbadia, the celebrated tenor Donzelli, and another celebrated tenor, Tacchinardi. The latter was a little hunchback, who, when the public would sometimes laugh at him, would come to the footlights and say:

"Ladies and gentlemen, I am here to be heard, not to be seen. Kindly hear me first, then hiss me, if you will."

Tacchinardi's daughter, la Persiani, is also in this gallery, as are Dupre, Morani, Labiche, Mario, Tamborini, Boncini, Mamoli, Nourrit, Rubini, Fraschini, Gridi, in the days of her glorious beauty, and Tadolini, Boccadati, Ungher, Castellani, Albani, Albani, Herzog, Locca, Clara Novello, Patti, Nevada, who is the best *Lucia* and *Sonnambula* of the present day; Tietjens, Wedekin, Cordier, Sofia Cravelli (now Viscontess Vizier), Kraus, Singer, etc.

Oh, to see all those artists, all so celebrated in their day, and then to think of those who tried to sing the other night in *Lucia*! No wonder the public hissed and refused to hear them.

Among the letters and MSS. which figure in the exhibition, there are three unpublished and unknown operas by Donizetti. They were found by Signor Malherbe, a collector of old MSS., etc. Also in the exhibition is the bed on which Donizetti died, his arm chair, his uniforms, some of which are covered with gold embroidery; his watch, the laurel wreath which had been placed on his coffin when he was buried, another laurel wreath which the Empress of Austria gave him after the first performance of *Linda di Chamounix* which he wrote for the Vienna Hoftheater, and many other presents.

Donizetti was born of poor and humble parents. His father was first a weaver, then door-keeper at the public pawn office. Donizetti's early struggles were therefore great. He found a good friend and master, however, in Simon Mayr, a Bavarian by birth, who had settled in Italy. Mattel, the director of the Bologna Academy of Music, was also one of his masters. The Bologna Academy has brought out more great composers than any other academy in Italy—namely, Donizetti, Rossini, Pacini, Tadolini, Riletti, Morlacchi, etc. Donizetti, early in his teens, while still a pupil of Mayr, wrote an opera which Mayr thought good enough to show to a manager, who gave it without permission. Donizetti had not another copy of the partition. What did he do? He went to hear it at the theatre, and then rewrote it by memory, bar by bar! As a prize, Mayr gave the boy a watch, which he treasured among his dearest gifts. Before he was twenty-six years of age, Donizetti had written over sixty operas, besides oratorios, sacred music, popular songs, symphonies, quartettes, cantatas, ballads, instrumental music, etc.

And how quickly he wrote! He would write a tennetto during a rehearsal—and would sometimes enter a shop, sit down and write off a quartette before he got up again. Anna Bolena was written in three weeks; *Lucia* was written in six weeks, the *Elisir d'Amore* in seven days, *Don Pasquale* in eight days. The fourth act of the *Favorita* was written in three hours while he was waiting for a friend whom he had gone to visit. Donizetti began by imitating Rossini, but he soon became his own original self in Anna Bolena, *Lucia*, and other works. Donizetti inaugurated a school of his own, as Rossini had done before him, and as Verdi and Wagner have done since. Even Beethoven was considered an innovator by the musical pedants of his day.

"That succession of notes is not allowed," said one of his critics once.

"I allow it," said Beethoven. Rossini said the same thing to his masters, and Donizetti also broke old rules to make new



ones, as so many of his successors have done after him. Genius should always be free.

Poor Dominetti abused his strength, Hercules as he was. His great mind gave way at last, his body lived, but intelligence was dead. Only one thing could arouse him, that was the mad scene in Lucia. When he heard that he would raise his head, sit erect and beat time to the music. With its last note, however, he would relapse into the lethargy from which only death ultimately relieved him.

And now his native town of Bergamo is filled with his Italian and foreign admirers, who are there to honor his memory, and on the anniversary of his birth the monument which is being raised to him will be unveiled, and in the presence, it is hoped, of the King and Queen, or some member of the royal family.

Tina Di Lorenzo, I am happy to say, has recovered sufficiently to reappear on the stage again, and has been much applauded, with Ando, in Divorçons. Her illness was caused by eating oysters, which poisoned her blood. Poor Gellinò died from the same cause. Tina is fortunate to have escaped. There is a rumor of her appearing with Duse, Ando, and Zaccari some day in Rome in one of d'Annunzio's plays (not allowed in America). Meanwhile Zaccari is in Austria, and Duse is announced to give performances in Monte Carlo during the winter season.

Novellin has returned from South America. He is going to take a six months' rest before he plays again.

At the Giardino Cafe Chantant in Florence a girl is making a sensation by singing her songs while sitting on a horse. At this same place Suici is "walled up" for a week. He is provided with a telephone to keep himself in communication with the public. Afterward he is to parade Florence on horseback and to have a banquet tendered him.

A certain professor of Italian literature has lately recited the whole of Dante's Divina Commedia, without being once prompted. It took exactly twenty hours to recite. What lungs, what memory, and what patience to sit out the recital!

To Italians who may read these lines it may be said that the Committee of the Exhibition of Dramatic Art in Turin offers 1,000 francs for the best play in one or two acts, and 2,000 francs for a play in three acts or more. For the first, the plays must be sent in before Feb. 28, 1898, and for the second, they must be sent before April 30, 1898.

English plays are coming to the fore. Here are a few which are being or have already been translated: Niobe, Charley's Aunt, The Magistrate, The Second Mrs. Tanqueray, The Sign of the Cross, The Daughters of Babylon, Pygmalion and Galatea, and others.

Allow me here to correct one of your correspondents who says that only one American star ever made money in England. I have not been in England for many years, but I remember the extraordinary hit that Charlotte Cushman made for years and years in Romeo and Macbeth, and the Florences, and the Batmans, from the time they were children, down to the present day. Was there ever such a success as Kate Bateman in Leah? She might be playing it still, if she liked! And Mrs. John Wood, and Ada Rehan, and even Sothorn, who went over to England and mocked the English aristocracy in The American Cousin, and was one of the greatest successes ever known in England. I doubt if such a long list of gigantic successes can be recorded of English artists in America? Let us be just.

S. P. Q. R.

## THE DRAMA IN AUSTRALIA.

Activity in Melbourne—A Good Season in Sydney.

(Special Correspondence of The Mirror.)

MELBOURNE, Aug. 28.

The Sign of the Cross is still drawing crowded houses at the Princess Theatre, hundreds being turned away every night. The fine acting of Julius Knight and Ada Farrar is greatly admired. The next piece to be produced is The Gay Parisienne. Ada Willoughby, Alice Leamar, John Coleman, George Lauri, and Ernest Shand all have parts in the play.

George Rignold has returned to the Theatre Royal with the drama The Lights of London, and has scored a success.

Horace Wheatly will pay another visit to Australia, under engagement to Harry Richards.

The Opera House has still a splendid programme. The chief attractions are the Selbini Family, the great trick bicyclists, and the performances of the Avolos on the vertical poles, who are alone worth going to see. Tom Wootwell, Will Whitburn, and Pope and Sayles are still very popular.

Flo Ednaile, who sailed for England a few weeks ago, has already secured a three years' engagement in London, and will play the leading parts in the Christmas pantomime.

The Sign of the Cross company will open their Adelaide season with The Prisoner of Zenda, which has not yet been produced here.

Fannie Liddard made a successful reappearance in Sydney at the Palace Theatre.

The Haytours make their reappearance at the Opera House shortly.

The Flying Jordans will give their performance under canvas during their New Zealand season.

Maie Saqui, well known in Australia, has entered into a three years' contract with George Edwards, of London.

The Lucifers are appearing with Hudson's Surprise Party at the Brisbane Opera House.

It is reported that Emile Melville will visit Australia early next year.

Howard Vernon will have a part in The French Maid when it goes up at Sydney.

Pattie Brown, before fulfilling her Australian engagement, will have to fill a six months' contract at Drury Lane, where she has a big part in a new play which is to be produced early next month.

Walter Rivers has rejoined Maggie Moore's company and will sustain his old part of Gecko in the revival of the Trilby burlesque.

JAMES M. ROBINSON.

## SYDNEY NOTES.

SYDNEY, N. S. W., August 18.

The Gay Parisienne is establishing a record at Her Majesty's, Sydney.

In Melbourne The Sign of the Cross is repeating the success it enjoyed in Sydney.

Maggie Moore, who has not been too successful at the Sydney Royal, has just produced The Brand of Cain.

The Brough farewell season in New Zealand has been a prolonged ovation.

The Royal Divorce is to be produced at Her Majesty's, Sydney.

Alfred Dampier will shortly reopen the Sydney Lyceum with Robbery Under Arms.

George Reynolds is doing well with Tommy Atkins at the Adelaide Royal.

The success of Charley's Aunt at the Melbourne Bijou continues.

In Brisbane, Bland Holt's spectacular dramas are nightly filling the Royal.

Harry Paulton and Alma Hanley will succeed George Rignold at the Adelaide Royal, and be succeeded in due course by The Sign of the Cross.

The Bracey Opera company will shortly visit Adelaide.

La Pompe is to follow The Gay Parisienne at Her Majesty's, Sydney.

It is stated that Manager Brady intends sending another company to Australia.

It is probable that Wilson Barrett and Maud Jeffries will visit Australia early next year.

The Pollard Opera company is in Tasmania, and is making money.

Frank Thornton is having a good season with Charley's Aunt in Melbourne.

It is anticipated that Harry Coner will revisit Australia next year.

The Broughs will return to Sydney in October to reorganize their company for India.

The Pollards will produce Djin Djin in New Zealand at Christmas.

George Darrell and his dramatic company are in Perth.

James's dramatic company has sailed for New Zealand.

Frank Lincoln has made a reappearance in Sydney.

W. B. Vanderlip will reopen the Sydney Criterion with a freshly organized variety company.

Lizzie Collins and Albert Athar are at the Sydney Tivoli.

The Ada D-roy company is still touring the New South Wales provinces.

Hudson's Surprise Party has been doing good business at the Brisbane Gaiety.

The Delvines and Winterton Sisters are returning to London, whither they have been preceded by Leonie Clarke, "The Cat King."

Carl Hertz is making a small fortune in Western Australia.

Virginia Aragon and Frank Mario will shortly leave Australia for a season at the London Palace.

Lilly Post has gone to Western Australia.

The Avolos are a big success in Melbourne.

Harry Richards is introducing the biograph into Australia.

Among Harry Richards' engagements for Australia are Paul Cincquevelli, Marie Lofton, Marie Lloyd, and the Henglemana.

The Lucifers are at Brisbane.

The Selbini and Virginia Aragon are still leading attractions at Melbourne Opera House.

Virginia has accepted an engagement at the London Palace.

Walter Bentley has become entertainment lecturer.

Albert Bellman and Lottie Moore are great favorites in Sydney.

Harry Coghill is doing the Victorian provinces.

Elsie Adair is recovering and will probably join Williamson and Margrove's Comic Opera company.

George Lynch, of the Lynch Family Bellringers, is seriously ill.

Florence West is expected from London within the next few days.

JOHN PLUMMER.

SYDNEY, N. S. W., Aug. 30.

At Williamson and Margrove's Her Majesty's Theatre The Gay Parisienne continues its career of prosperity, due in chief to the joint efforts of Ernest Shand and Ada Willoughby, who as Pomper and Julie Bon-Bon, respectively, are truly excellent. Next in the race for popularity come George Lauri as Honeycomb, and Alice Leamar as the slavey. John Peachey, the new baritone, has a thankless part in the present cast, so I shall reserve criticism until he appears in a more congenial role in The French Maid, which is announced to replace The Gay Parisienne in two weeks' time. Others who aid the general success are Juliet Wray, George De Lara, and J. B. Watson, who stage-managed the original London production.

Maggie Moore and H. R. Roberts are enjoying a fairly successful season of drama at the Theatre Royal. Their last novelty was entitled The Brand of Cain. This company is booked for a season in Melbourne at the close of their present Sydney season.

Professor Bristol's trained horses, under the direction of Mesmerist Kennedy, are well patronized by young and old.

The Tivoli Music Hall continues to boom, and Harry Richards, who now practically controls the metropolitan variety circuit in Australia, changes his bill every week.

On Monday last Harry Richards, who has just returned from Europe, reopened the pretty Palace Theatre with The Biograph Vandeville company, and judging by the public patronage so far accorded to his new venture will have no cause for regret. The biograph is a very great improvement on the cinematograph, and the selection of pictures shown at the Palace is as good as it is varied. Among the many pictures special mention is due to those depicting Union Square, New York; President McKinley at his home in Canton, the horseless fire engine, and many amusing pictures of American life. Professor Charles Morrill proves himself a very clever illusionist, and is ably assisted in some of his tricks by his sister.

Fanny Wentworth, a character entertainer combining great ability, both vocal and instrumental, is a factor of success in the programme.

Fanny Liddard, an old Australian favorite, makes her reappearance and sings as prettily as ever, while Arthur Sherwin, a boy soprano, completes a very good programme.

At the Palace Theatre George Lauri's season will follow, with Ada Conyers and others, including Willie Freer, a well known comedian. At Christmas there will be a pantomime at the Palace, introducing the Huiines, musical clowns from Drury Lane Theatre, and Addie Conyers as principal boy. Then will probably follow Charles Cartwright's season, with Evelyn Lamb as leading lady, which will be opened with the great French comedy, The Squire of Dames, staged this season by Charles Wyndham at the London Criterion. Another feature of 1897 will be the appearance of Pattie Brown in musical comedy. The general list of engagements is so formidable, including as it does 117 persons, that only the stars can be mentioned. The star turns will be by such highly salaried artists as Marie Lloyd, Peggy Pryde, daughter of Jenny Hill, the "Vital Spark;" Marie Lofton, several times principal boy in Drury Lane pantomime; George Roby, G. W. Hunter, Alex. Hurley, coster comedian; Ben Brown, of Brown and Newland; H. T. Julienne, Dutch comedian; George Beauchamp, Tom Costello, Frank Leon, celebrated dancer; Michael Nolan, of "Annie Rooney" fame; the Kellino Family (eight), the Heaglemans (three), the Carrangate company (eight), the Three Keziaba, lady gymnasts; J. W. Winton, the Neukie Russian Troupe (eight), the Phillips and Lorenzi Troupe, the Marvelous French Quadrille company (eight), Ludwig Amann, impersonator; Paul Martineti and his Pantomime company (eight), and Biordi.

Maggie Moore revived her Trilby burlesque on Saturday last with Harry Roberts as Sven-gali and Walter Rivers as Gecko. Judging by

Attractions Changing Route on account of YELLOW FEVER can secure good open time at

## FT. SMITH, ARK.

Population, 2,000. Best House in the State. Playing nothing but first-class attractions and a limited number. Write or WIRE at my expense.

C. J. MURTA, Lessee and Manager, Ft. Smith, Ark.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in case of Van Housen will be forwarded.]

F. R. A. New York city: Emily Rigi was born in Vienna, Austria.

S. H. St. Paul, Minn.: Pat Rooney died at Norristown, Pa., on March 24, 1892.

H. A. Hopkins, Marysville, Ohio: Racine was born thirty years after Cornelia.

CHARLES H. PAXTON, Boston, Mass.: The Black Flag was written by Henry Pettit.

C. O. M. Fall River, Mass.: You may address a letter to him in care of The Mirror.

W. E. PENNY, Springfield, Mass.: There is no record of any theatrical company of that name.

FRANK L. MUNRO, Cleveland, Ohio: James T. Powers played the part of the Policeman in Evange-line in 1892.

ISQUITH, New York city: There has been no other English version of Urial Arasta except The Apostate produced in New York city.

N. F. W. Philadelphia, Pa.: Kyrie Bellow was cast as Oric when Henry Irving revived Hamlet at the Lyceum Theatre, London, on Dec. 30, 1878.

GEORGE R. WATERS, Meriden, Conn.: Madame Modjeska made her New York debut in the title role of Adrienne Lecouvreur at the Fifth Avenue Theatre, on Dec. 2, 1874.

JENNY EDDY, Denver, Col.: You could probably obtain the information you desire by writing to your namesake. A letter addressed care of The Mirror would reach her.

R. F. Manchester, N. H.: The article your friend probably referred to appeared in the London Theatre for January last. It was called "The King of Comic Opera in America." The King, according to the writer of the article, is Francis Wilson.

M. E. P. New York city: Tony Cummings is the manager of the Castle Square Stock company in Boston. John W. Albaugh, Jr., manages the Lyceum Theatre Stock company in Baltimore. Samuel W. Gumpert is the manager of the Imperial Theatre Stock company in St. Louis.

E. M. SMITH, Montreal, Canada: Teresa Titiens made her American debut in a concert at Steiway Hall, New York city, on Oct. 4, 1875. Her concert tour was not successful, and she was induced to appear in opera, opening in New York at the Academy of Music in Norma on Jan. 24, 1876. She subsequently appeared in opera at Boston and Philadelphia. Her final appearance in America was in a concert at the New York Academy of Music, on April 10, 1876. She died in London, England, on Oct. 3, 1877.

T. L. D., New York city: The first theatre built on the site of the present Fifth Avenue Theatre in New York was called Apollo Hall. It was built by Peter Gilsey and became the property of his heirs. Its record as a place of amusement began in 1871. Early in that year it was extensively remodelled and rededicated to make it suitable for theatrical performances. On April 17, 1871, it was formally opened by Newcomb and Arlington's Minstrels. On October 23, 1871, it was rechristened, and opened as the St. James Theatre, under the management of John E. McDonough and H. A. Earnshaw, with Thomas W. Daily as business manager. It was closed on November 23, 1871, to January 8, 1872, when it was leased by Steele Mackaye to produce his play called Donald. Mr. Mackaye's season closed on March 30, 1872. The St. James was then rented by various troupes, among them McEvoy's Hibernian, the season closing on June 1, 1872. On August 26 of that year the San Francisco Minstrels opened the St. James for their Fall and Winter season. On March 3, 1873, Buckley and Sharpley's Minstrels began an engagement which closed on March 22. From April 14 to May 10 it was again rented by McEvoy's Hibernian. Early in June, 1873, the Gilsey estate decided to have the theatre reconstructed, and the reconstruction was entrusted to Architect S. D. Hatch. The theatre was leased to Augustin Daly, who had, on January 1, 1873, been turned out of his original Fifth Avenue Theatre. The new house was dedicated as the New Fifth Avenue Theatre on December 3, 1873, with the production of James Albery's five-act drama called Fortune. Fanny Morant read the opening address, written by Oliver Wendell Holmes, and Frank Hardenberg read the inaugural address, written by Augustin Daly. At the end of the regular season the Daly company went to San Francisco, and on August 2 the Vokes family began an engagement at the Fifth Avenue. On September 18 Or Boys was acted there for the first time in America, and on October 28 Edwin Booth began a three weeks' engagement at the New Fifth Avenue. On November 22 the Daly company returned for the regular season. Pique was produced on December 14, and ran till July 29, 1874. The season of 1874-75 opened on August 2, 1874, with E. H. Sothorn in Life, followed by the Daly company in As You Like It, Lemons, and The Princess Royal. They in turn were succeeded by Adelaide Neilson. Evangeline occupied the stage of the New Fifth Avenue from June 4 to July 28, 1877. Ah Sin ran from July 31 to September 1. The Daly company returned on September 4, and Mr. Daly retired from the management of the house on September 15. Stephen Blake reopened the house as the Fifth Avenue on October 15, 1877, with the Hoss Opera company, headed by Emile Melville, in A Summer Night's Dream. On November 12 Mary Anderson made her debut there, and Helena Modjeska began her first New York engagement there on December 22. The regular season of 1879-80 opened with Mary Anderson as the star. Mr. Blake then had D. H. Harkins as his partner. Joseph Jefferson opened an engagement at the Fifth Avenue on December 16. On January 6, 1880, before the performance of Rip Van Winkle, L. F. Masson, of Mr. Jefferson's company, announced from the stage that the house would be closed and money refunded. On that day the Gilsey estate had opened dispossession proceedings against Fiske and Harkins for non-payment of rent. Judgment was rendered for the plaintiffs, and possession was given to the landlord. D. H. Harkins then became the sole manager, opening the house on January 23, 1880, with Dr. Clyde. The season of 1880-81 was opened by Gran's French Opera Bouffe company, which included Aimée, Capoul and Muré. J. H. Haverly was the next manager, opening the season of 1881-82 with McStayer's Tourists company. John Stetson, having purchased Haverly's lease, opened the house on October 2, 1882, with Edward Solomon's Year of Ray. He conducted the theatre for six seasons as a combination house. The next lease was made by Eugene Tompkins, who opened the house on May 1, 1888, with Natural Gas. On May 1, 1890, Henry C. Miner became lessee of the Fifth Avenue, and employed J. Dallen, a Philadelphia architect, to reconstruct the interior of the theatre. He opened the season with Cora Tanner in One Error. On January 2, 1891, the theatre was destroyed by fire. The fire broke out after a performance of Cleopatra by Fanny Davenport and her company. The theatre was rebuilt under the architectural direction of F. H. Kimball, and was opened on May 28, 1892, by Manager H. C. Miner, with a comic opera called The Robber of the Rhine. Mr. Miner continued to manage the Fifth Avenue Theatre till the end of last season, when he culled the house to Edwin Knowles. The opening attraction under Manager Knowles was A Southern Romance, which was produced at the Fifth Avenue on Sept. 4.

Philipsburg, Pa., wants good attraction for Nov. 25. Thanksgiving. Business good, terms reasonable.

## ENGAGEMENTS.

Mattie Ferguson, to succeed Pearl Andrews in What Happened to Jones.

Elmer Buffham, with James Young, for leads.

Herbert Meising, with Nellie McHenry, as musical director.

Agnes Maynard, with the Giffen-Neil Stock company, at St. Paul, Minn.

Helen G. Judson, with the Kismet Opera company.

Frank M. Cornell, for A Ward of France.

John Major, late of the Little Monte Cristo company, with Margaret Mather.

James Sutherland, with the Payton Comedy company.

Gertrude Stanwood, with Joseph Murphy.

Margaret May, for the part of Caroline Mitford in Secret Service Number Two.

George C. Denton and wife (Sadie Ward), for Alma Chester's company. Mr. Denton will be stage director.

George Macomber, by E. R. Spencer, for Shakespearean roles.

Odell Williams, for The Heart of the Klondike.

Amanda Fabris, for the title-role in Charles Frohman's company presenting The Circus Girl on tour.

Myra Lee Civalier, re-engaged by Elihu R. Spencer to play Jessica. James F. Peyton, who has been connected with the Washington Post, in a repertorial capacity during the past Summer, has also been re-engaged by Mr. Spencer as business-manager.

The Sanford Dodge company is rehearsing in Minneapolis preparatory to commencing their tour throughout the Northwestern States. The following are the members of the company: Manager, E. J. Carpenter; treasurer, George McCullagh; advance agent, Paul Remington; stage manager, William Lloyd; property man, Adolph Noss; Sanford Dodge, William Lloyd, E. R. Mather, Fred Wilson, Adolph Noss, Emma Murray, Zeila Zee Sweitzer, Beale Jackson, and Alice Jackson.

James Horne, for the lead in Two Little Vagrants.

Charles Roach, Alice Felicie, and Sol Manheimer, for Town Topics.

Nita Sykes has joined the Murray Hill Stock to play character parts.

Fred Frear, to play Kibosh, Frank Daniels' original role, in The Wizard of the Nile, opening about Nov. 1, under Kirke La Shelle's management.

E. M. Holland, Paul Arthur, Robert Cotton, Hugo Toland, May Robson, Maud Haslam, Margaret Gordon, and Ysobel Haskins, for A Night Session.

Kate A. Beebe, with Griffith's Faust, George R. Beebe, with Wolves of New York, and Gracie Beebe, with Railroad Jack.

## A PURITAN ROMANCE.

A Puritan Romance, the new three act comedy by Estelle Clayton, was produced for the first time at the Lyceum Theatre, Elizabeth, N. J., Sept. 27, before a good audience. The scenes are laid in Salem in the year 1691, at which time the witchcraft persecutions were at their height, but the fanaticism of that time has but an incidental place in the story, and its introduction serves only to bring the comedy element, which predominates, into stronger relief. Miss Clayton as Dorothy Gray and Miss Clayton as Henrietta Pinkelheimer did good work and were fairly well supported. The scenic effects, which are exceptionally picturesque and at the same time historically correct, are by Josef Physoc, of the Garrick Theatre. The music, under the direction of William Furey, of the Empire Theatre, was a pleasing feature.



## TELEGRAPHIC NEWS

## CHICAGO.

Fine Weather Prospers the Theatres—Hall's Chat on Professional Matters.  
(Special to The Mirror.)

CHICAGO, Oct. 4.

Regular "Buffalo Bill" weather here now—Indian Summer. Same sort of weather we had for weeks before the big fire came and wiped us out in 1871. But the threatened street car strike was happily settled, and that blow to the theatres was averted. Business has been excellent. Secret Service is doing wonders at Hooley's. As your one-night stand correspondents say: "The 'S. R. O.' sign has been displayed at every performance, and seats are selling like hot cakes three weeks in advance." Mr. Gillette and the strong company have made an excellent impression, and the performance fully justified the seal of approval set upon it by royalty. Manager Powers is happy, of course, and especially so as he will, before many months, become the sole lessee and manager of Hooley's, under a new lease. That splendid woman, Mrs. R. M. Hooley, will then retire from the cares of management, and she could not leave a more worthy successor than the man who began as an usher in the theatre under dear old "Uncle Dick" and has risen by hard work and strict attention to business to the position of manager of the most successful theatre in the West. The same policy of management will always be pursued.

Otto Skinner said on a visit at the Grand Opera House Saturday evening, and took with him a successful play, Prince Radolph, which he perfected during the engagement here. Our good wishes go with him. Last evening he was followed by those clever fun makers, Ward and Vokes, in their new play, The Governors, which is a great vehicle for laughs, and which pleased a large audience.

Mr. Willard sent me a copy of Henry Arthur Jones' new play, The Physician, with which he opens his American tour in New York to-night, and this afternoon I sent him by wire a paraphrase of a line from the play: "Physician, heal thyself!" He is now American enough to understand that in our slang I hope he will be "well healed." But I'll bet the telegraph operator will spoil the pun.

A prime Chicago favorite, Willie Collier, had a great reception at the Columbia last night, when he gave us, for the first time here, De Souchet's Man from Mexico. Collier is one of the few comedians who can make one laugh aloud, and he can amuse "all the people all the time." The play was a big hit and the house overflowing.

Billy Beach, who is rehearsing here with Julia Stuart and Frank Curtis' company, in repertoire, has discovered for the album Miss Flossie Sinnott, which is at once a good soubrette name and a praiseworthy declaration of principles.

The old-time museum and theatrical firm of Kohl and Middleton was dissolved last week, Mr. Middleton retiring from the theatres and taking the museum. Hereafter Mr. Kohl and George Castle will run the theatres, ably aided by the suave and gentle Jason Bial.

Andrew Mack had two excellent weeks at McVicker's, and Ramsey Morris' play, An Irish Gentleman, was well received. One of the best played parts in the piece was the priest of George Deyo, but he had one line that was hard to speak. When offered wine in one scene he said: "No, thanks; I never drink anything except water;" whereupon there were always a few friends "in front" who applauded wildly or laughed harshly.

The opening dinner of the Forty Club, at the Wellington, Tuesday evening last, was a great success. Among the club guests were Otto Skinner, J. J. Buckley, E. J. Whigham, the golf champion; William G. Beach, George W. Deyo, James E. Nelson, George F. Nash, Andrew Mack, and John T. Sullivan.

Mr. Sullivan, by the way, has made a big hit here in vanderbilt, with Eleanor Barry and Aggie Vies, in Sydney Grundy's Captain Huntington, which he gave at the Olympia last week and is presenting at the Haymarket this week.

George Nash says he met a man the other day who found fault with The Mission's theatrical roster because it did not mention his company. He is leading man for Richard Harlow.

Jarboen, the only Vernona, was given a royal welcome by her Chicago friends at McVicker's last night, and Smith and De Koven's Paris Doll pleased a big house. Last week I said that Henry Norman would be with her—but I was thinking of The French Doll. Richie Ling, Charles Wayne, Charles Bradshaw, Charles Plunkett, Allene Crater, and Paulina Moran said in a bright entertainment.

The management of the Schiller hoped for a regular Klondyke success for the stock company in Secrets of State, produced last Monday night. It was a Klondyke success, but not the kind expected—it was a horrible "frost," and London Assurance was at once put in rehearsal and produced with excellent effect to-night. That talented actress, Elita Proctor Otis, made a great hit as Lady Gay Spanker.

The stock company at Hopkins' Theatre is presenting Aunt Jack this week.

Funny little Mark Murphy is making them laugh up at the Alhambra in McSorley's Twins, presented by a good company.

Over at the Lincoln the attraction this week is Lincoln J. Carter's Heart of Chicago, which has been doing wonderfully well on the road.

The Policemen's Benevolent Association will have in Gay New York for its annual benefit at the Auditorium this year, with eight performances next week.

There was a scenic rehearsal of Secret Service at Hooley's last Monday evening, preparatory to Tuesday's opening, and Mr. Gillette hurried

to the theatre at 8 P.M. When he arrived there all was dark, and he wandered about for nearly an hour before he realized that he had reached Hooley's Theatre by New York time.

Manager Grenier and Horace Vinton are making a success of their stock venture over at the Lyceum. The Black Flag was a success last week and The Two Orphans followed yesterday.

Brook's Band and the Pasqualls gave an enjoyable Sunday afternoon concert at the Schiller yesterday.

Last evening Manager Clifford opened his new and pretty Savoy Theatre upon State Street. It will be a comedy and burlesque house. Monroe and Hart, with The Gay Matinee Girl, was the opening attraction.

Kittie De Lorne, in The Dangers of a Great City, is the attraction at the Bijou this week, while at the Academy of Music Delmore and Wilson are presenting The Broadway Girl.

The Theodore Thomas season opens this month at the Auditorium for twenty-two matinees and seventy-two evenings. Some great soloists have been engaged and the season sale has been very large.

The Broadway Burlesquers are giving The Girl from Paris, Ky., at Clifford's Gaiety this week.

A man with a jag came into my down town court the other day and said he wanted to swear off for five years. I drew up a pledge, he signed it, and I swore him to it. Then he asked how much it would be, and I said the charge was \$1. "Well," he said, "I've never been in the habit of paying more than 50 cents."

"Biff" HALL.

## BOSTON.

A Novel Lawsuit—Good Business—Olcott Breaks Records—Notes.  
(Special to The Mirror.)

BOSTON, Oct. 4.

Few changes of bill were made in Boston to-night, but the continued attractions have been doing so finely that good business was the rule everywhere.

At the Grand Opera House, The Sporting Duchess opened a single week's engagement, and the fact that this was the first time that the piece was given at popular prices accounted for the big audience. Most of the strong cast seen here last season was brought back, the noticeable absentee being Elita Proctor Otis, whose place was filled by Ffolliott Paget. Cora Tanner was specially engaged to assume her original part. Rose Coghlan headed the cast and repeated her strong impersonation of the duchess, and J. L. Stoddard again played his original character. One of the newcomers was of special interest to Boston—C. Blanche Rice, who was a well-known amateur here, and made her first appearance on the stage in this city. She had many friends in the audience, and made a hit. This is another of Manager Magee's strong bookings, and augurs a successful season at the house.

The Secret Enemy, which is the work of Elmer Grandin and Eva Mountford-Grandin, was announced for production at the Bowdoin Square to-night, after a night or two of trial on one-night stands. A peculiar case has arisen in reference to the engagement, and will be taken to the courts. G. E. Lothrop, proprietor of the Bowdoin Square, to-day served notice on the Labeler and Miner company, owners of The Secret Enemy, that the theatre prices would be reduced, beginning to-night. J. A. Reed, agent, protested, but the contract was produced and showed that there was no stipulation as to prices. Therefore the manager appealed to the courts and applied for an injunction restraining Lothrop from reducing prices. Judge Hammond issued an order for notice returnable to-morrow morning in the Superior Court. The company protests that the attraction has always played at high prices, and that it is engaged to return to Boston to play another theatre later at higher prices with the same scenery and company. Lothrop contends that he has the right to charge whatever prices he deems advisable. Thirty or more companies which are booked for the Bowdoin Square are interested in the case. The play was given to-night, and should prove a success on the road.

Nat C. Goodwin will stay only the present week at the Hollis, where his business has been of the customary Goodwin standard—house full and audiences enthusiastic. An American Citizen seems to be better liked than ever, and Mr. Goodwin's own work is wonderfully clever. In Maxine Elliott he has his best leading lady, and Boston society ladies pronounce her gowns the most stylish seen on the local stage for a long time.

May Irwin is in the second week of her engagement at the Tremont, and the performance to-night was made especially interesting by the presentation of a superb silk pennant to the victorious players of the Boston nine. The boxes had a decidedly baseball appearance, and it seemed as if all the rooters of the city were in attendance to express their approval of Miss Irwin's loyalty to the Boston nine, as the gift was her own idea.

Chauncey Olcott's engagement has been extended at the Columbia, so tremendous has been the business done by Sweet Inniscarra. The house has been packed at every evening performance, and the only regret is that the engagement cannot be prolonged for an indefinite period, for it would certainly break every record at the Columbia. Mr. Olcott has always been a great favorite here, but he has never had such business as that of this season.

This is the last week of the engagement of The Bostonians at the Boston, and a change of bill was made with a revival of Robin Hood, which packed the theatre to-night. The revival will close the engagement in the customary "blaze of triumph."

A Social Highwayman has never been seen here at popular prices before the revival by the stock company at the Castle Square to-night.

It was the favorite bill during the two starring engagements of the Hollands, but their presentations were no more even than that which a big audience at the family theatre of Boston enjoyed to-night. If Tony Cummings keeps up the excellence of his selection of plays his winter season will break the records of the house.

This is the last week of A Wandering Minstrel at the Park. Then will come The Girl from Paris, with Georgia Caine, Fred Lenox, and other Boston favorites. Rice's company is booked for a long run at the Park, and it will look like old times to see all the chappies buying their tickets by the week.

One Round of Pleasure has one week after this at the Museum. I wonder what Fred Miller would say if he should see the statement by "The Man with the Longnetto," of the Record, that Richard Carle wrote "Don't Get Gay with Shay" for Davy Jones?

Escaped from Sing Sing is the drama presented by Frank J. Keenan and the stock company at the Grand.

With what I said about the physicians' register at the Hollis Street last week, I should have added that the house has its regular physician, who can be readily summoned in case of illness, the register being for those whose patients may require to call them.

Andrew Mack is one of the future comers to the Hollis in Ramsey Morris' An Irish Gentleman. This means that Mr. Mack has become a star of the first magnitude.

Keenan and Kenney are at work on a new play for the stock company at the Grand.

Wallace Campbell's special engagement at the Grand concludes this week.

Maxine Elliott says that she is delighted to have finished with the long and cumbersome cycling dress which custom compelled her to wear in England.

John L. Stoddard's retirement from the lecture platform is final and he will not be seen again. He has been delivering his illustrated lectures for eighteen years.

Next Sunday night the "Frank L. Perley special" will leave Boston for New York. It will be the largest theatrical train ever sent from Boston, and will consist of eight baggage cars, three coaches, and three sleepers. It will be required to carry The Bostonians and The Sporting Duchess.

Henry Woodruff is going to turn dramatist—that is to say, he is going to write the annual play for the Harvard Hasty Pudding Society this season. He will give one matinee in Boston this season, but will drop many of the college positions which he held last year.

J. H. Gilmour was taken seriously ill just before the production of Men and Women at the Castle Square last week and was unable to appear. It required no little hustling on the part of the management to get a substitute at such a short notice, but the place was admirably filled by Cunningham Deane, of Fauny Davenport's company, who was rehearsing at the Boston, and who played the part excellently.

Felix Mullaly, son of John C. Mullaly, musical director at the Hollis, has been elected lieutenant-colonel of the Boston School Cadets.

Clara Windom was taken ill at the Museum last week and Annabelle Leigh made a hit in her character.

By a queer coincidence, four famous Lorenzos in The Mascot were together at the Boston one afternoon last week. Nat C. Goodwin sat in a box, and on the stage were Harry Brown, who originated the part at the old Gaiety; H. C. Barnebee, and George Frothingham.

M. ie Burroughs has arrived in town from her summer home in Edgartown and will be the guest of Mr. and Mrs. William F. Boynton, of Brookline, for a few days. She has taken studio apartments in New York for the winter.

Charles E. Cook, who wrote the book for The Walking Delegate, has written the libretto for another, entitled The Chorus Girl.

Louis Girard is writing a musical comedy, entitled The Hindoo.

There was a novelty in the suburbs last week in the shape of a performance of Monte Cristo in Yiddish.

Mrs. Agnes Booth-Schoeffel has had a long and tedious illness, but she shows no ill effects of it beyond being a trifle thinner than usual.

Agnes Milton, who has been playing a small part in Courted Into Court, made a big hit on the New England circuit last week when Marie Dressler was taken ill and Maud Huth took her place. Miss Milton took Miss Huth's role and made the hit of the performance.

One of the newspapers made a jumble of its advertisements last week and as a result ginger tonic and hair balsam got mixed with Sweet Inniscarra. The result was amusing, but mystifying.

Mande Adams has had her Boston engagement canceled to admit of extending her New York engagement.

The Theatrical Mechanics' Union and the management of the Palace Theatre have signed an agreement, thoroughly unionizing the house. The arrangement went into effect to-day.

The professional matinee at the Castle Square last week was attended by representatives of every organization playing in Boston. Tony Cummings, the general director, made a brief speech before the curtain, expressing regret at J. H. Gilmour's illness which kept him from the cast.

T. B. Harms and M. J. Jacobs came on from New York and saw Wang well started on its season at the Grand Opera House.

Jack Crabtree, formerly manager at the Park, was in Boston last week.

They accuse Raymon Moore of plagiarism in the case of his ballad "Twenty Years Ago." It is said to be taken from "Just Twenty Years Ago," which was composed by R. B. Sanford and copyrighted in 1892. It was published in one of the Sunday papers, thus making comparisons possible.

Chauncey Olcott and several members of his

company were entertained by Natick Council, Knights of Columbus, last week.

JAY BENTON.

## PHILADELPHIA.

Only the Best Attractions Paying—A Puritan Romance—Damrosch's Season—Notes.  
(Special to The Mirror.)

PHILADELPHIA, Oct. 4.

Thus far this season the public has wisely discriminated, and the stars and combinations with novelties have been liberally patronized, while worn out cards and burlesques with cheap companies have received their just deserts.

A Black Sheep was originally booked at the Broad Street Theatre for two weeks, but after the opening night it was plainly seen that the public had tired and already seen too much of what was in former seasons a big card, so The Black Sheep company are in retirement and idle for this week. A rearrangement has been made for a new route of one-night stands for New York State and New England. A Bachelor's Honeymoon is the attraction at the Broad this week. The company is excellent. Empire Theatre company in Under the Red Robe Oct. 11.

The Girl from Paris, with Ed Rice's popular company, owns the city. With its fascinating gaiety, songs, dances, and pretty girls it is sure of six weeks of prosperity. Josephine Hall is a great favorite, and with Clara Lipman and Louis Mann nightly receive an ovation. One Round of Pleasure, with Walter Jones and large company, follows Nov. 1.

John Philip Sousa, with his famous band, inaugurates his season in this city at the Academy of Music Oct. 22.

One of the most clever, artistic, and beautifully rendered comic operas ever presented in this city is The Wedding Day, by Lillian Russell, Della Fox, and Jefferson D'Angelia. It played to, over \$10,000 for opening week, and for this, the second and last week, it will probably surpass these figures. The supporting company and chorus rises above the run of comic opera. There are handsome costumes and brilliant stage settings. The Wedding Day has been praised by the entire press. The Bostonians, in The Serenade, come Oct. 11. Nat Goodwin Oct. 25.

Particular interest is manifested this week at the pretty Park Theatre, where Isabella Evenson and Estelle Clayton opened to-night in their new romantic comedy, A Puritan Romance, with an exceptionally strong company. The play is founded on the novel of "Dorothy," with new characters introduced. The scenes are laid in Salem, Mass., in 1691, during the witchcraft persecution. There are five star parts, with fifteen characters, all well rendered. The piece abounds in comedy situations and is picturequely mounted and costumed. If the verdict of the audience is a criterion of judgment A Puritan Romance will receive good notices and do a large business. Donnelly and Girard, in The Geeser, follows Oct. 11.

The Whirl of the Town was at the Walnut Street Theatre last week; opened to a big house, and following night dropped to nothing, caused by a cheap performance of unknown people, the original cast being employed in The Belle of New York. Flo Irwin, in The Widow Jones, is tempting fate there this week.

At Grand Opera House, Signor Del Puente, in Rigoletto, made a big hit last week, but his voice gave out on Friday night, and then the trouble commenced, it being necessary to look for a baritone for the Saturday matinee and evening, the entire house for both performances being sold in advance. M. De Vries was at last secured, and left New York on the noon train, and the matinee curtain was raised at 3 P.M., without rehearsal. A very satisfactory rendition was nevertheless given. In the evening people were turned away. To-night the Castle Square Opera company are singing Miller's comic opera, Ship Ahoy, with Elvia Croix (Mrs. Seabrooke) added to the cast. For week of Oct. 11 Clover.

Edwin Holt returned to-night to the scene of his former triumph, to enact for this week, at the Girard Avenue Theatre, the popular role of Reuben Warner in The Lost Paradise, supported by the excellent stock organization of this theatre. Valerie Bergere, Emma Maddern, Amy Lee, and R. G. Wilson are prominent in the cast. The play is appropriately mounted, and was well received by a first-class audience. Innocent as a Lamb Oct. 11.

Forepaugh's Theatre has an excellent programme for the week with The Charity Ball. George Leacock has been added to the company. Business is good. Mrs. Forepaugh is using her best efforts to present good plays, and next week will revive John A. Stevens' Passion's Slave.

The Privateer, a romantic spectacular melodrama, direct from the Star Theatre, New York city, under the direction of Louis Morrison, is the attraction at the People's Theatre, with the following cast: Edward Eisner, George Wessels, Charles H. Biegel, Lorrimer Johnstone, Agnes Rose Lane, Margaret Raven, Cordelia Macdonald, Ernest Tarleton, Edward Wade, George S. Fell, Thomas Lawrence, Edwin Meyer, John C. Hart, Louis Gilbert, and William Gray. The plot is thrilling and original in dramatic force, and there are great opportunities for elaborate scenic effects. The Privateer attracts attention, business, and applause, and with proper handling is a sure money-maker. Coming week of Oct. 11 Go-Won-Go-Mohawk.

In Gayest Manhattan, the successful extravaganza, opens at Gilmore's Auditorium Oct. 11.

Joseph Murphy, the popular exponent of Irish drama, met with a great reception at his opening this evening at the National Theatre, with Shaun Rhue, changing for three last nights of the week to Kerry Gow, and supported by a capable company. This theatre has done well this season, having booked a superior list of attractions. Little Monte Cristo, announced for week of Oct. 11, has been canceled, and Ed Harrigan, in The Grip, has been given the time.



Northern Lights follows, Oct. 18. Chimmie Fadden 25.

Dumont's Minstrels, with local burlesques, ballads, and satire, are doing a remunerative business at their Eleventh Street Opera House.

Barnum's Circus opened to-day for one week at Twenty-ninth and Columbia Avenue.

Here are the full particulars regarding the Arch Street Theatre: Joseph Tresselt has transferred his lease to Morris Finkle and Joseph Edelstein, of the Windsor Theatre, New York City. Mr. Epstein will be the local manager, and it is the intention to reopen the house Oct. 11 with the Hebrew Opera company, alternating with the Hebrew Dramatic company. Matinees will be given on every holiday and Saturday. The lease is for two years from July 1, 1897; rental, \$4,000 for first year and \$5,000 for second year.

The Carleton Opera company closed their successful season at Woodside Park Oct. 2. Every opera was well rendered and patronized by our best people.

There is a glittering array of attractions in the Quaker City for next week, namely, Under the Red Robe, Bostonians in the Sorensen, The Girl from Paris, Donnelly and Girard in The Geizer, In Gayest Manhattan, and Edward Harrigan.

S. FARRINGTON.

#### WASHINGTON.

Seabrooke's Warm Welcome—Mantell at the National—Capital Comment.

(Special to The Mirror.)

WASHINGTON, Oct. 4.

Thomas Q. Seabrooke on his reappearance in opera met with a houseful of old and admiring friends on his opening to-night in Papa Gou-Gou at the Lafayette Square. The welcome was genuine and strong, and the popular comedian was at his best, keeping the audience constantly amused by his quaint drollery. The opera is put on in a most praiseworthy manner, and its light tuneful and catchy music greatly pleased. Mr. Seabrooke is supported by an exceedingly clever company, including Ida Malle, Edna Thornton, Adella Barker, Marion Harland, Emma Janvier, Leonard Walker, Ole Herman, William Norris, and George Schaefer. Lillian Russell, Della Fox, and Jefferson D'Angels in The Wedding Day will follow.

Robert Mantell scored a hit as the courageous and loyal young soldier, Louis de Beaumont, in W. A. Tremayne's romantic drama, A Secret Warrant, and the New National Theatre held a large audience particularly favorable to both star and play. The production was handsomely staged and costumed. Charlotte Behrens heads a company of strong merit. Primrose and West's Minstrels come next.

Il Trovatore is receiving a grand production by the Castle Square Opera company at the Columbia Theatre, where the popularity of this sterling singing organization is firmly established. Grace Golden, as Leonora; Lizzie Macnichol, as Azucena; Gertrude Rutledge, as Inez; Joseph Sheehan, as Manrico; Melville Stewart, as Count di Luna, and William Woolf, as Ferrando, made pronounced successes. The chorus is again a strong feature. Billee Taylor and Cavalleria Rusticana are underlined.

Under the Polar Star, seen here for the first time, drew a packed house to the Grand Opera House. George P. Webster, Ulric B. Collins, Joy Wilson, J. H. Davis, Carlton Wells, Harry McDargh, Bert Tucman, Stella Rees, Edith Randall, Kate Damon make a strong company. The Sidewalks of New York will follow.

Eugenie Blair opened to-night the second and concluding week of her engagement at the Academy of Music to a large attendance, appearing as Mercy Merrick in The New Magdalen, and giving a presentation of the part that was decidedly strong and interesting. Her work was warmly applauded. The last half of the week Carmen will be given, when Miss Blair will make her first appearance in the part. As Claire in The Forge Master, which was given the concluding three nights of last week, the star made a hit and was warmly praised by both press and public. Bo-Peep is the next attraction.

The hearing in the case of Uriah H. Painter against John W. Albough, in which Mr. Painter asked for the appointment of a receiver for the Lafayette Square Opera House, the dissolution of the partnership between them and an acceptance by Mr. Albough of an offer from Mr. Painter for the purchase of Mr. Albough's share in the business, was concluded before Judge Cole sitting in Equity Court No. 1, Sept. 30. The Court refused to appoint a receiver. The other questions were deferred until the future, when there will be a final hearing of the case. John W. Albough is the manager, and will continue so, and instead of rendering weekly statements of the business to his partner, Mr. Albough has been instructed to furnish that information to the Court in future.

Eugenie Blair gave a professional matinee Friday, when she appeared as Lady Isabel and Madame Vine in East Lynne. It was given at the request of Stuart Robson. The house was filled with professionals from all the companies playing here.

The Royal Hungarian Band continues the attraction in the Amphitheatre at Glen Echo on the Potomac.

JOHN T. WARDE.

#### ST. LOUIS.

Opera Company Closes—Good Attractions at All Houses—Gossip.

(Special to The Mirror.)

ST. LOUIS, Oct. 4.

The romantic melodrama, Under the Red Robe, at the Century Theatre last week was one of the hits of the season thus far. The play abounds in thrilling situations, and, as given by the Empire Theatre Stock company, was a great production. The work of William Faverham, J. E. Dodson, and Viola Allen was very strong. Last night The Good Mr. Best was

given. The piece is full of light and spicy entertainment, and the "all star" cast made a big success in it. The costumes, scenery, and property effects were also much admired.

Hanlon's new Superba opened at the Olympia last night. The ballets are new and pleasing, and the whole performance is full of new and entertaining features. Local interest was given by the appearance of Anna Stannard, a St. Louis girl, who was cordially received.

The engagement last week of At Gay Coney Island was a success in every way, and in spite of the hot weather drew large audiences. Mathews and Bulger, the two comedians, not only made fun, but made money and friends as well.

Hopkins' Grand Opera House presented a strong bill for this week, commencing yesterday afternoon. The stock company appeared in Augustin Daly's comedy Nancy and Co., and the vaudeville programme was led by Countess Von Hatzfeldt. The others were Morris and his trained ponies, John Carroll, Elvira Francelli and Thomas Lewis, Connell and O'Day, Margaret Webb, Fox and Sommers, Joe O'Hare, and the cinematograph.

The Imperial Theatre Stock company presented the farcical-comedy The Late Mr. Brown yesterday afternoon, and the operatic company gave an act of The Chimes of Normandy, with Beaumont Smith as Gaspard. Charles Bassett, Annie Myers, and Drew Donaldson also appeared to advantage. The vaudeville feature was Smith and Campbell.

Tom Nawa, the popular Irish comedian, appeared at Haylin's yesterday afternoon in a play especially written for him, called Shanty Town. It is the Irish Old Homestead.

Flynn and Sheridan's company opened yesterday at the Standard Theatre. Twenty crooks and as many white girls, and a strong olio make up the bill.

Manager George McManus closed his season of opera at the Fourteenth Street Theatre last Wednesday night after three losing weeks. The productions were well put on and the company a strong one, but the patronage, partly because of the hot weather, was not sufficient to sustain it. Manager Moore gathered a strong company, with Laura Moore as prima donna and himself as comedian. The first week there was a shortage of \$2,300, the second of \$1,700, and the third of \$2,300, with a prospect of a still greater loss the fourth week, so Manager McManus concluded to close down. Salaries have all been paid in full.

William G. Smyth and his wife (Sidney Armstrong) have been here on a visit to Mr. Smyth's father.

After this week opera will be taken off at the Imperial Theatre. Next week a grand production of Othello will be given, and the week following musical burlesque will be inaugurated.

Ollie Hagan, formerly manager of the Hagan and now of the Imperial, fell while alighting from a street car last week and broke his ankle. He will be laid up for several weeks.

Manager Andrews, of the Andrews Opera company, playing in nearby towns, was in the city for a couple of days last week trying to secure talent for his company.

Gertrude Lodge, who has been in New Orleans with the Grand Opera company, but who left on account of the yellow fever, is in the city.

Buffalo Bill's Wild West Show did a good business last week.

The Exposition continues to attract a large number of people. Victor Herbert's band is making a great number of friends by the excellent programme offered at its concerts.

To-morrow night all the theatres will postpone ringing up their curtains until after the Veiled Prophets' parade has passed the downtown streets.

The St. Louis Fair opened to-day and will be the best one in years. A large number of strangers have already arrived in town.

Extra matinees will be given this week at the theatres in order to give the strangers a chance. McFee's Matrimonial Bureau company has been rehearsing here and will open their season this week, playing one-night stands.

Manager McManus, in spite of the failure of his opera enterprise, will continue to run the theatre, although there have been reports to the contrary. He will continue it on the combination plan, as heretofore. He had quite a number of weeks booked when he started opera, and they will be filled. Already he has received wires for dates, and the theatre is likely to open any week.

The opera people have scattered. Laura Moore will go to New York in a day or two, Milton Aborn has gone to Cincinnati on business, Myra Morella has left for New York via Detroit, Madame Cottrelley has also gone to New York, and the remainder of the company have either left the city or secured engagements elsewhere.

W. C. HOWLAND.

#### CINCINNATI.

Empire Stock at the Grand—Opera Companies Popular—Local News.

(Special to The Mirror.)

CINCINNATI, Oct. 4.

Charles Frohman's Empire Theatre Stock company began its annual engagement at the Grand to-night with an elaborate production of Under the Red Robe. William Faverham, J. E. Dodson, Robert Edson, Ferdinand Gottschalk, Viola Allen, May Robson, Ida Conquest, and in fact all the old favorites, appear in the cast. The attendance was large and will continue to be throughout the week. Roland Reed next in A Man of Ideas.

Bo-Peep, the latest musical extravaganza, with bright costumes, catchy music, and pretty girls, attracted large houses at both performances at the Walnut yesterday. Among the company are Eleanor Elton, Nada Alvers, Lottie Vincent, Lida Gardiner, William F. Gould, Harry Ladell, Billy Arnold, and others.



## HUNTER

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"Drink HUNTER RYE. It is pure." WM. LANAHAN & SON, Baltimore, Md.

The Boston Lyric Opera company found the Music Hall was entirely too large and decidedly wearing on the voices, so it moved last Thursday night to the cozy Auditorium. The business is better here and the artistic touches better preserved. Beginning to-night, The Bohemian Girl was given, with the full cast of the company. Matinees will be on Thursdays and Saturdays, and the engagement is for an indefinite period. Colonel W. A. Thompson is the manager.

The stock company at the Queen City Opera House gained in public favor throughout last week, and improved with the repetitions of the opera. Yesterday afternoon Boccaccio was the bill, and it will be continued during the present week. Like the Lyric company, the engagement is indefinite. The admission for the matinees is 25 cents for the best seats.

Sunday afternoon at Heuck's A Guilty Mother was produced under the management of James H. Wallick. It is a melodrama which has met with great success in other cities, and will duplicate it here.

The Pulse of New York, presented by a company that includes Stella Mayhew and William A. Lang, opened at Robinson's yesterday. One entire act is given up to vaudeville specialties. The audience was very appreciative.

Admiral N. Foster, for a long time the assistant treasurer at the Grand, has been appointed treasurer at Robinson's Opera House. It is a well deserved promotion. Cornelius M. Schults has been made his successor at the Grand.

Cyrene, the dancer, made her appearance at the Queen City last week and gave her dances between the acts of the opera. Bruce Paget, who was engaged as the leading tenor at this opera house, was released last week by Young and Lightwood, and at once brought suit for damages.

This week there will be nearly one hundred theatrical performances in Cincinnati.

WILLIAM SAMPSON.

#### BALTIMORE.

Lyceum Stock's Success—Margaret Mather, Robson, and a Melodrama the Other Bills.

(Special to The Mirror.)

BALTIMORE, Oct. 4.

The promises of John W. Albough, Jr., to give us a thoroughly good stock company at the Lyceum have been fulfilled in every way. So far, we are more than pleased, we are simply delighted.

Captain Swift was the play this evening and it received a fine production, both in its artistic treatment by the company and in the complete stage-setting given it by the management.

William Harcourt in the title-role rivals any of those able artists who have appeared here in the character before. Jennie Kennark as Mrs. Seabrook is so different from the Nancy of last week that one would scarcely know her. John Flood plays the bluff, honest stock raiser realistically, while Scott Cooper thoroughly sustains his reputation for superior work. John T. Craven, Butler Davenport, and James Shelly all did well.

Beth Franklin is charming as Mabel Seabrook, and her gowns are becoming a town topic. Leonora Bradley, who has just passed through quite an illness, appeared for the first time this evening and received a warm welcome. Percy Winter, who is so ably stage-managing the performances, could not resist the temptation longer, so he had to come on to-night as Marshall, the villainous butler. All went well, and as the audience dispersed there were many additional advocates of the stock company. Next week All the Comforts of Home will be the bill, The Ironmaster being in preparation for the week following.

After an absence of several years Margaret Mather made her first appearance to-night before a Baltimore audience, at Ford's Grand Opera House, presenting for the first time here her magnificent production of Cymbeline. Miss Mather is surrounded by a capable company, and herself gives a truly delightful performance. Undoubtedly her work will be appreciated by large audiences during the week. Oct. 11 our favorite comedian, Nat C. Goodwin, will be the attraction.

At the Academy of Music Stuart Robson, who is a native of our city, likewise a great favorite here presented his new play, The Jacklins. The play is on the order of Shore Acres, and is quaint in its Southern humor and pathos. Mrs. Robson, in Lem Jacklin, an old North Carolina farmer, has found a character well adapted to his peculiar style, and his portrayal of it should add to his well established reputation. During the week The Comedy of Errors and The Henrietta will also be presented. Mr. Robson will be followed by Kellar.

The attraction at the Holliday Street Theatre

this week is Davis and Keogh's novelty for the season, The Great Train Robbery, a highly sensational melodrama, presented by a good company, with appropriate scenery. Oct. 11 Under the Polar Star.

HAROLD RUTLEDGE.

#### ANOTHER UNWISE MANAGER.

Those whom the gods destroy they first make mad, and those that are in desperate straits often resort to strange measures.

The manager of a theatre on Broadway, whose affairs are known to be in a parlous state, a few nights ago requested a representative of a morning newspaper to leave the house during a performance because the newspaper man, in the course of his duties, had published accounts of a lawsuit against the manager that recited the complainant's allegation.

Later, through a characteristic and congenial avenue, this same manager, under his signature, gave vent to a column of personal abuse and vituperation directed at a dramatic critic who had had the audacity to condemn the manager's latest production—which, by the way, is conceded generally to be a fizzle.

Whatever difference of opinion there may be respecting the merit or demerit of this or any other manager's productions, there can be no difference of opinion respecting that managerial resentment which expresses itself toward a dramatic critic who performs his duty according to the dictates of his own conscience by a flood of billingsgate turned loose, with the aid of a publication that addresses itself to book-makers' tastes and women of the town.

Inasmuch as the newspaper with which the dramatic critic referred to is honorably associated has done much in the past to keep the tottering manager in question from falling out of sight, his action in this case savors of the rankest ingratitude.

It may be pertinent to observe also, in this connection, that the chap who starts out with the avowed intention of gagging newspapers and stifling honest criticism undertakes a very large contract.

#### HENDERSON GETS THE GREAT NORTHERN.

Until last Saturday, in spite of premature reports, the Great Northern Theatre, at Chicago, had not been leased. On that day Messrs. Porter and Salisbury, holders of the mortgage on the property, leased the house for three years to David Henderson. It is believed that W. J. Gilmore and Charles H. Yale are associated with Mr. Henderson in the venture, although it is not yet authoritatively stated who is the new lessee's backer. Mr. Henderson expects to open the Great Northern late this month, and he is negotiating for a suitable attraction. He contemplates reviving his extravaganza, The Crystal Slipper, later.

#### NATURE OVERTAXED.

Nature, Benjamin Cohen's spectacular production at the Academy of Music, will close at the end of the present week in this city, and will not be seen in Boston as had been arranged. The massive scenery and many properties will be stored, and the spectacle may be revived at some future time. The Academy will be given over to combinations for a fortnight, and then The Old Homestead will return to the scene of its original triumph, where it is expected to run until Charles Frohman's production of The White Heather is presented.

#### IMRE KIRALFY HERE.

Imre Kiralfy arrived in New York on the St. Paul last Friday evening. "I will go to Chicago next week," said Mr. Kiralfy to a Minnion man, "but my American plans are not yet far enough advanced for public announcement. I am now busily engaged upon a grand exhibition for London next year, and have been working so hard that I need rest and will seek it in this country. I haven't been here before for five years, and I am eager to take a look at New York again and shake hands with old friends."

#### THE GEISHA CASE.

Last week Augustin Daly's attorneys published in The Minnion a notice to theatre managers that William Jardine and Mark Smith have no authority to present The Geisha on tour. On Saturday Richard Dorney received a dispatch from Rochester informing him that Manager Pierce, of the Lyceum Theatre there, had, on account of this notice, canceled the dates of the Jardine and Smith company, which was to have given three performances there, beginning on Friday night.

#### VAN BIENE'S EARLY CLOSING.

Auguste Van Biene, who opened on Sept. 30 at Boston in A Wandering Minstrel, will close under his present management at the end of the present week. The actor-critic will go at once to Montreal to produce Frank Harvey's new musical comedy, A Musician's Romance, under management of James W. Moroney.

#### TO APPEAR IN LONDON.

It is rumored that the Court Theatre, London, has been leased by Mrs. Linthicum and Aubrey Boucicault, for the stellar appearance of Lotta Lynne, and that Pinero has contracted to write a play for the event.



# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - OCTOBER 9, 1897

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## CURRENT AMUSEMENTS.

BROADWAY.—HALF A KING.  
DALY.—THE CIRCUS GIRL, 8:30 P. M.  
EMPIRE.—THE LITTLE MINISTER, 8:30 P. M.  
FIFTH AVENUE.—THE DEVIL'S DISCIPLE.  
FOURTEENTH STREET.—THE SON OF THE CROSS.  
GARDEN.—A RAGGEDY ROMANCE.  
GARRICK.—A STRANGER IN NEW YORK, 8:30 P. M.  
GRAND OPERA HOUSE.—3 BELLA.  
HAMBURGER'S OLYMPIA.—VADEVILLE.  
HOYT'S.—THE PROVER CARTEL.  
KEITH'S UNION SQUARE.—VADEVILLE.  
KORTER AND HALL'S.—VADEVILLE, 8:15 P. M.  
LYCEUM.—"CHANGE ALLEY."  
PEOPLE'S—REVUE OF NEW YORK, 8:15 P. M.  
PLEASURE PALACE.—VADEVILLE.  
PROCTOR'S 204 STREET.—VADEVILLE.  
STAR.—THE FAIR AT HIGHTSTOWN, 8:15 P. M.  
TONY PASTOR'S.—VADEVILLE.  
WALLACK'S.—THE PHYSICIAN.

## FOOLISH PROPAGANDA.

AND still the wonder grows as to what stage personage, either legitimate or accidental, remains in Europe for exploitation in that portion of the metropolitan press that assumes to be most metropolitan. Speculation, however, may attach more promisingly to the accidental than to the legitimate of the imported persons, who appear to appeal to the public the less profitably the more they are preliminarily dwelt upon. One or two of the so called newspapers of this town challenge a scientific study of hysteria. The essays that have been written upon the latest importation of note would inspire nausea in a mummy of accredited antiquity. The failure of the woman thus exploited to interest an audience of any sort, however, emphasizes the fact that in this case the advertisers were the fools and the public the wise. This at least is encouraging.

The development of certain theatrical propaganda, on the other hand, offers matter for thought. The methods of managers who deal in exclusively pictorial and fleshly things are interesting in relation to some of the possible results that appear in the daily press. Some of the out of town advertising of stage ventures that flashed in the pan in this city simply parallel the peculiar publicity of the newer journalism. Each supplements the other in print, but probably each destroys the other in respect to profit on the enterprises set forth. The managers of one of these ventures send out to impress rural amusement writers a lot of newspaper notices arranged in circus form and headed in colored inks with this: "A hurricane of fun and frolic—a dish of music and mirth, filled to the brim with pretty girls, dainty dancers, and delicious bits of femininity, hurled into the arena of public entertainment." This "show" was seen in New York, where its life was short, although all the methods of resuscitation known were employed upon it after its original decease. It would not revive. And the only hope its projectors can have is to exhibit the remains in other places on the pretense that the entertainment was popular in New York, and with a suggestion that its "wickedness" represents just what New York likes. In this case, too, New York has entered a plea of "not guilty."

The same system applies in advertisements in New York newspapers of at least one "show" now sought to be forced into a run in this city. Witness this from the advertising columns of Sunday: "The great beauty show. Without a flaw. Most handsome collection of fascinating girls New York has ever seen. A delicious bouquet of

rose-and-lily beauties." And more, *ad nauseum*.

To the credit of the New York public, this sort of thing has ceased to draw here. Not that beauty is at a discount, for beauty, when properly framed and with reason exhibited, always commands attention and provokes applause. From all indications, however, the display of insane and merely physical things, with all the accent on the physical, will not hereafter excite New York to the profit of the purveyors of such shows, and not even the insanity of the occasional mature and well-to-do clubman—for such a one was driven insane last week, no doubt because of the very barrenness of the show that he had frequented—can interest in such expositions those of the public who have brains as well as eyes. In this town the really brainless are in such a minority that even if advertising like that quoted should assemble them the house would by no means be full.

## GOOD SIGNS.

A COMPARISON of the Theatrical Roster published by THE MIRROR for this season with that published at the corresponding time last season not only shows an increase in the number of companies organized, but also an improvement in the character of the enterprises offered. Last year there were 358 companies noted, while this year the number is 377. The largest gain for the current season is made in the number of companies classified under the head of "comedy," there having been but ninety-five comedy companies last year as compared with 106 comedy companies noted of 1897-98. This is simply a normal growth, as is also the increase of eight in the 166 companies classed under the head of "dramatic" this year, as compared with the 158 "dramatic" companies of last season's roster.

The most notable growth is the gain of stock companies this year. There are at least a score prosperously at work throughout the country. Moreover, the indications point to a further increase in the number of stock companies in the week stands. These companies will probably employ hundreds of competent actors for the season, and in that respect must needs prove most beneficial to the rank and file of the theatrical profession. More than this, these companies will afford many opportunities to dramatic authors, and if they are sustained by the public in the cities where they are located, they will offer a new field to worthy aspirants to the stage.

The fact that there are only thirteen comic opera companies in this year's roster, as compared with the fifteen comic opera companies of the previous season, is counterbalanced by the increase of five musical comedy companies in the current roster over the number of musical comedies listed in the roster of 1896-97. Vaudeville shows an increase of five companies in favor of the current season, while minstrelsy has only nine companies, as compared with the twelve organized last year.

The argument to be deduced from the rosters of the two seasons is that the theatrical business shows a normal and healthy growth, and that the number of theatregoers increases steadily in this country from year to year. Moreover, it stands to reason that the taste of theatregoers must necessarily be improving, as the demand for first-class attractions is apparently greater than the supply. Still more encouraging is the tendency to return to the stock company system, which clearly indicates that theatregoers in the larger cities will no longer patronize traveling companies of an inferior order.

THE news that MOUNET SULLY has just built a palace in southern France, near his birthplace, where he will reside after retirement from the Théâtre Français, comes with news that an American play exploited at the French capital has fallen flat. MOUNET-SULLY, an artist of great ability, but one who most appeals to his own nation, failed in this country more dimly, perhaps, than any player ever imported. The play that has fallen flat in Paris is regarded in the English speaking world as one of the best of modern dramas, and is popular in Chicago in spite of its fame in New York and London. There are compensations.

ACCORDING to reports London managers believe there are too many theatres in that city. This statement comes as a sequel to bad business. If it be true that there are too many theatres in London, aspiring American management, bent on universal conquest, ought to get hold of at least one or two really prominent playhouses in the English metropolis. There are not too many theatres in New York, but if all the theatres that have recently been erected here with pencil and paper really were to materialize, there would be an opportunity for some enterprising English manager to get one on Broadway.

## PERSONALS.

TABER.—Robert Taber will remain abroad this season and has been engaged by Sir Henry Irving to appear in his new London Lyceum production, Peter the Great.



and unfounded stories regarding the abandonment of her starring tour that have appeared in sensational newspapers.

PENFIELD.—Mary Penfield has returned to New York from London for a few weeks' stay. She has established herself in London as a journalist and contributor to periodicals, and there is a probability that she will combine acting with writing there before long. Miss Penfield speaks enthusiastically of the way in which she has been welcomed on the other side, and the helping hand that has been extended to her by many notabilities both in London and Paris, including Pinero, Jones, Marie Corelli, T. S. Minnion's London representative, Mr. Newton, Gordon, Massenet, and Jean de Reszke. Miss Penfield, accompanied by her mother, will return to London the latter part of this month to make it her home permanently.

GOODALE.—George P. Goodale, the esteemed dramatic critic of the Detroit Free Press, has been writing of the stage for many a year, but his interest in plays and acting is as strong as ever and his pen never wearies in the task of criticism and chronicle. To the influence of the Free Press in sustaining the higher functions of the drama is due in no small degree the superior taste of the Detroit public in matters of public amusement.

BONNEY.—William E. Bonney, who plays Nero in The Sign of the Cross at the Fourteenth Street Theatre (and makes up the Roman tyrant correctly in respect to age—which his predecessor did not) visited this country several seasons ago in Mr. Willard's company.

COGHILAN.—Charles Coghlan, accompanied by his pretty and charming daughter, Gertrude, arrived in this city from Prince Edward Island last week. Mr. Coghlan is the picture of health and he gives enthusiastic descriptions of the sport he enjoyed in fishing for sea trout during his holiday. It is probable that Mr. Coghlan will play the leading part in Whitney and Davis' production of In Old Vienna, rehearsals of which begin this week. Miss Coghlan may be in the cast also.

NETHERSOLE.—Olga Nethersole is desirous of securing the Lyric Theatre, London, when Wilson Barrett takes his departure.

DALY.—Augustin Daly made a speech at the conclusion of the performance of his company at Birmingham, England, about two weeks ago, and thanked the audience for its great approval. He said it was his intention to return to Birmingham in the near future.

CLARKE.—Harry Corson Clarke received last week at San Francisco a present of a handsome pair of pearl studs. He will sail for Honolulu with the Fawley company on Nov. 11.

MODJESKA.—Helena Modjeska, at latest reports, is not ill at Chicago as was rumored last week.

MALONE.—John Malone has been engaged as leading man with Madame Modjeska.

CAMPBELL.—Catherine Campbell has made a splendid success with the stock company at the Imperial Theatre, St. Louis. Her work as Stella in In Spite of All, as Lady Dolly in Moths, and as Louise in Frou Frou has been highly praised.

EYTINGER.—Rose Eytinger has returned to her home at 71 Irving Place, this city, after traveling all Summer, and will resume her instruction in dramatic art.

SOTHERN.—Mr. and Mrs. E. H. Sothern (Virginia Harned) will appear as Claude Melnotte and Pauline in The Lady of Lyons, at the Lyceum Theatre, on Thursday afternoon.

LOMBARD.—Louis Lombard has visited Genoa before proceeding to Paris, where he will open a conservatory of music for Americans. The Italian press enthusiastically praise Mr. Lombard's genius and his methods.

MILLS.—Frank R. Mills is now playing James K. Hackett's part in The Mayflower with the Lyceum Stock company. Mr. Mills has received favorable mention for his performance.

GRAU.—Maurice Grau has deferred until next month his return to America. He is traveling in France and Italy, with headquarters at Paris.

GOODWIN.—Nat C. Goodwin may appear in London next Spring, under Charles Frohman's management, at the Duke of York's Theatre.

GOODWIN.—Cheever Goodwin is rewriting Theodore Kremer's play, In Old Vienna, which Messrs. Whitney and Davis, acting as managers for Mrs. McLeod, will produce in a few weeks.

CARLETON.—The name of the adapter of Honnequin and Milland's farce, The Proper Caper, produced at Hoyt's Theatre, was not given in the preliminary announcements. Henry Guy Carleton Englished the piece.

WILSON.—Francis Wilson is happy because the trustees of the First Presbyterian Church at New Rochelle, N. Y., have reconsidered their attack upon his "fort" built around the soldiers' monument in that place.

HOYT.—Charles H. Hoyt has completed the first act of his new farce, A Day and a Night.

## NAT.

Known him now for twenty years—  
Knew him when a boy.  
Just the same chap he appears—  
Hides his troubles, shows his joy;  
Always knows where he's at—  
Don't you, Nat?

Wouldn't think, to look at him,  
That he could be fine.  
Medium-sized, rather slim.  
Modest, too, where fakirs shine,  
Never whistles through his hat—  
Do you, Nat?

Caused a million laughs or so  
In this world of ours.  
Made a tear or two to flow,  
By his rarer powers.  
Many records worse than that—  
Aren't there, Nat?

Talent's one thing—talent's cheap:  
Genius touches few.  
But a spark of it is deep  
In the soul of you.  
You can make a note of that,  
Surely, Nat.

Genius all the world adorns,  
And him to whom it sticks.  
Genius knows its power, and scorns  
The mountebank's cheap tricks.  
To catch the minds encased in fat—  
How's that, Nat?

Wear this late leaf in your coat,  
Just above your heart,  
Till four-and-twenty hours float  
Beyond the realms of art—  
So you will know where I am at,  
My dear Nat.

JOHN ERNEST MCCANN.

Sept. 24, 1897.

## LETTER TO THE EDITOR.

MR. TAYLOR RESPONDS.

NEW YORK, Sept. 30, 1897.

To the Editor of The Dramatic Mirror:

SIR.—The remarks of Mr. Thorvald Solberg, Register of Copyrights, to THE MIRROR's Washington correspondent in your last issue, seem to be an agreement, for the most part, with the points of my communication in your previous issue. He tells us what we already know, but suggests no acceptable remedy, and is pleased to lay the responsibility of the shortcomings of the Librarian's office at the door of the Copyright law. This is not particularly charitable. But while the imperfections of that instrument are thoroughly well known, I can discover nothing in it that compels the Librarian to receive the title pages and dollars of any number of people for the same title on a play or book. If there is such a law, why is it not incorporated in the act itself? In the opinion of those most interested, it seems like a rule, or ordinance, of the Librarian, originated perhaps to save the labor of answering questions, consulting catalogues, letter writing, etc. Mr. Solberg says "there is nothing in the copyright law to prevent the use of a title when it is so generally used and so simple as the one in question." (Klondyke.) Granted. But is there a law granting him the right to issue certificates to Jones, Smith, and Robinson on the same title because the parties happened to forward title pages and three dollars? Is no discretion left to the Librarian in such cases? What is he for, and his corps of assistants and clerks? According to Mr. Solberg, Jones, Smith, and Robinson, each believing himself entitled to a certain title, for which he has paid his dollar and received a certificate, are forced to go to the expense of hiring lawyers to defend their rights in the courts. Is this fair? Is it just? Could it not be avoided by Mr. Solberg or some of his clerks consulting the catalogue of plays, and informing Smith and Robinson that Jones had already received his certificate on that identical title, and is therefore entitled to copyright protection by right of priority in filing same? The Copyright law does not say Mr. Solberg shall not do this nor does it prevent him from so doing, in spite of the rather diaphanous pretext: "The law allows us no alternative."

Again, Mr. Solberg says: "If the title of a book or play is so distinctive that if applied to any other its value would be detracted from, we would issue no additional certificates, but it is an extremely difficult matter to make this distinction." Why? Is not the title plain enough, or is there no one in the Librarian's office that knows two and two are four? I presume he means that if A receives a copyright on the title On the Yukon, for instance, which turns out to be a success, and B, thinking to profit by the victory gained by A's work, applies for a certificate for On the Yukon River (an entirely different play), he (Mr. Solberg) would not grant B a certificate. According to his own argument, he would, as "the law allows him no alternative." Mr. Solberg is weak in his premises. It is the play, not so much the title, that should compel Mr. Solberg, as an officer of the Government, to discriminate between A's and B's claims.

And then, again, what enlightened individual in the Librarian's office would be delegated to read two plays in order to ascertain if one is a fraudulent copy of the other? Is it ever done? If the Government has salaried officers for this purpose, why is it that we seldom or never hear of a comparison, by these paid officers of disputed plays that have been deposited in the Librarian's office? If "the copyright department is to a certain extent only a department of record," of what value is it to the book or play author or publisher other than the knowledge that he has deposited two copies with that functionary. If my play, or its successful features, has been appropriated by another, of what use is an appeal to the Librarian to ascertain the actual author, by virtue of priority of copyright, to said successful features? Will the Librarian cause a reading of those plays in order to decide actual authorship? Else why the necessity of depositing a copy at all? Why, in the face of this palpable incompleteness of this important public department, would not two simple title pages answer every purpose? If only "a department of record," it seems to me no copy of a play or book is needed at all, as it is scarcely ever referred to.

Mr. Solberg states that "the old library was in such a crowded and cramped condition that it was utterly impossible to transact properly the business that came to it"—a tacit confession that there are thousands upon thousands of plays and books on the Librarian's shelves that have perhaps never been noticed since they were placed there. I would therefore ask, in all seriousness, of what use is all this filing away? Who does it benefit? Why would not a simple catalogue of titles, with date of copyright issue, and by whom, answer as well? Why should a dramatic author go to the expense of printing his play to have it stowed away on dusty shelves? True, this is the fault of the imperfect law, not the Librarian's; and it should be incessantly attacked by the press until a satisfactory change is made.

In common with hundreds of my fellow scribblers, I trust "the new library under Mr. Young" will be an improvement on the old one. Let him include in his improvements a Bureau of Information. This could be in the hands of one capable person, whose duty it should be to reply to questions regarding plays and books already copyrighted that the Librarian's office only can answer. With his catalogue before him, properly indexed, it is but a moment's work to dictate a reply to his typewriter. The satisfaction afforded by this inexpensive system would prove a boon to the hundreds seeking information, and I am certain Mr. Young would receive their everlasting gratitude.

I have no doubt Mr. Solberg's statements to your correspondent were ingeniously made, but they sound "very perfunctory," and are innocent of relief in the matters complained of.

HOWARD F. TAYLOR.

Johnston (Pa.) Opera House, is Johnston's best Theatre. Good time open. Turns reasonable.



## THE USHER.



Carling care is beginning to sear the brows and gnaw the vitals of the Theatrical Trust's head men, which would seem to show that their kind of Trustfulness is not exactly a beatific state.

In the first place a number of the "shows" (that's what they call them) belonging to the Trust are playing to losing business, and this is neither conducive to comfort nor calculated to strengthen the faith of the managers who have surrendered their bookings into the Trust's hands.

Moreover, the managers of theatres that were formerly competitive with theatres managed by the Trust are in an unpleasant frame of mind. They tied themselves to the tail of the Trust's kite in the expectation and with the understanding that they were to have this season an equal share of all the good things going. Now they discover, when it is too late to remedy it, that they have been fooled badly. The Trust theatres get the best attractions, and they get what is left over.

There are lively times ahead. When the Trust's yoke gets too heavy for endurance we shall see some fun.

John Philip Sousa, who has enjoyed a few days' rest—the first in months—tells me that he has been eating, drinking, and sleeping with his new opera for the past four months. He has just put the finishing touches to the score.

He says that *The Bride Elect* will be a novelty in comic opera, because its plot has nothing to do with mistaken identities, and although he has written the libretto himself there is more score than we have been accustomed to find lately in works of this class.

There will be a march in it, of course, and Mr. Sousa believes it will cast all his previous march compositions in the shade. It is introduced logically, and at a dramatic moment that permits the use of rich and barbaric musical effect.

There are two big parts in the opera, and all the tenor will have to do is to sing—generally the tenor is expected to act, but he never does act.

Mr. Sousa has arranged his engagements so that he will have ample time to supervise the preparations himself for *The Bride Elect's* production at the Broadway.

The scene is laid on the beautiful and picturesque island of Capri (where Mr. and Mrs. Sousa spent some time during their last European trip), but the period of the story is not disclosed.

I saw Mr. Sousa's first opera produced in 1879. It was called *The Smugglers*, and it failed. Recalling the occasion to the composer he became reminiscent for a moment.

"I was conductor for a church choir opera company then," he said. "They wanted to do Sullivan's *Contrabandists*—used recently in amplified form by Francis Wilson as *The Chieftain*—and the choruses were found to be wanting. I undertook first to supply this lack, and ended by writing a new opera with the same story.

"*The Smugglers* fell flat, but it was a well-graduated composition, nevertheless," concluded Mr. Sousa, with an eye twinkle. "The first act was bad; the second worse, and the third was the most monumental failure known to comic opera history."

It has lately been the custom for managers when engaging companies to stipulate in contracts that half salary shall be paid for Holy Week in case dates are played that week.

There was trouble on that account last season between W. A. Brady and the members of his *Under the Polar Star* company. They claimed that certain rules of the Actors' Society of America prevented them from complying with this agreement. The matter became so serious that in Fall River last April the manager was obliged to dismiss the audience after the second act.

The matter was then taken up by the Actors' Society, which instituted a formal inquiry and sustained the action of its members. Mr. Brady thereupon began action for damages against Cuyler Hastings and Frederick Thompson, and these cases are now pending.

The question at issue was whether Mr. Brady could enforce the terms of the contracts stipulating half salary for Holy Week.

Mr. Thompson brought suit against Mr. Brady for salary in full for the week in dispute. His case came up last week before Judge Martin in one of the district courts. The Judge decided against Mr. Thompson, thereby sustaining the stand taken by Mr. Brady.

Mr. Thompson did not repudiate the original agreement to accept half salary, but claimed that a new contract without that provision was in force, because Mr. Brady subsequently had increased his salary.

The members of the company appearing with Auguste Van Biese in *A Wandering Minstrel* last week received two weeks' notice. The season will close, therefore, on Saturday night, at the Park Theatre, Boston.

As Monte Cristo observes—"One!"

The pastor of the First Congregational Church in Toledo has been trying for more than a year to put a stop to Sunday night amusements in that city.

Not meeting with success in his crusade, the minister announced recently to his congregation, which is one of the largest and most influential in the place, that he would institute Sunday night entertainments in the church that would be the equal of any in the theatres.

The First Congregational's season was announced to open last Sunday night with a concert, and its advertisement appeared in the *Toledo Commercial*, sandwiched between *A Boy Wanted* and *The Mysterious Mr. Bugle*.

The performance is not glossed over as a "sacred concert," possibly because some of the selections set down in the programme are of the profane order; but as there happen to be reasons why this church cannot charge admission, the precaution is taken to advertise that the proceedings will open with a collection.

Whether the Toledo minister has experienced a change of sentiment regarding Sunday amusements, or whether he hopes to create a damaging counter-opposition to the regular theatres, does not appear.

There was a big fire in the power house near by the Washington Grand Opera House one day last week, and for a time that building was threatened with destruction.

The *Fallen Among Thieves* company was playing an engagement there, and the fire drill organized by its acting manager, Henry Winchell, proved of great service.

Every man connected with the company, in addition to the house staff, was ready for service. Hose was carried to the roof, which was drenched to prevent ignition from falling sparks. Meantime the costumes and scenery were packed ready to remove from the building, and this was done in a little more than thirty minutes after the fire was discovered. Fortunately the theatre escaped damage.

Mr. Winchell, it is said, has spent a good deal of time in perfecting this emergency organization. Its efficiency was demonstrated on this occasion. Managers of organizations carrying heavy scenic outfits might find it a sensible thing to adopt the same plan.

"Aunt" Louisa Eldridge tells me that a correspondent's statement in a recent issue of *The Mirror* that Julia Dean died in 1896 is erroneous, for to her own knowledge "that gifted woman played an engagement in Williamsburg during the season of 1867-68, under Edward Eddy's management."

## CARNEGIE HALL BUILDING.

Andrew Carnegie and the Music Hall company have completed the very extensive improvements which have been in progress during the summer, and a fifteen-story annex on the north side of the building has been erected, with a frontage on Fifty-seventh Street. All of the old part of the building has been renovated and the electric dynamos doubled in number. During the past two years a large sum has been expended in the Carnegie Lyceum, and a very perfect amateur theatre constructed of what was originally a large hall, the stage being 36 feet deep, 50 feet wide, and the proscenium opening 25 feet. The general seating capacity of Carnegie Lyceum is now 650, without counting the standing room.

Franklin H. Sargent, lessee of Carnegie Lyceum, is making active preparations for the coming season, and a large booking has already been accomplished, particularly among amateur dramatic societies. At present the theatre is used night and day by professional companies for rehearsals. Mr. Sargent has also leased for the use of his American Academy of Dramatic Arts, which is now consolidated with the Empire Theatre Dramatic School, two entire floors of the new annex, the rooms of which have been constructed especially for the school purposes. By an ingenious arrangement four of the larger rooms can be thrown into one, a large stage filling the space occupied by one of these rooms, and the result thus accomplished is a hall with a balcony. Any one of these rooms can be shut off one from the other by sliding partitions. Besides the use of the Carnegie Lyceum stage and theatre and the four or five rooms which form part of the Carnegie Lyceum division of the building, there will be ten rooms on the second floor of the annex of the building that will be used for school purposes. These rooms will include music room, a library, a reception room, rooms of the alumni of the academy, offices and dressing rooms.

The Carnegie Lyceum has been in the past two years of its existence as an amateur theatre a pronounced success. The large Carnegie Hall is still devoted to musical entertainments. It is in shape and size one of the finest, if not the finest, auditoriums in the city. It will be devoted this season, as in the past, to large conventions and concerts.

## AKRON'S NEW OPERA HOUSE.

The new Grand Opera House at Akron, O., will be opened Oct. 5 with Robert Downing in *The Gladiator*. No expense has been spared to make it in every way a theatre of beauty and completeness, and comfortable alike to patrons and to players. The front is white, with a portico extending over the sidewalk. The interior is finished in white and gold, with twelve boxes and handsome plush orchestra chairs. The seating capacity is eighteen hundred. The stage measures 40 x 60 feet and is equipped with all facilities for handling large productions. The dressing rooms are twelve in number and are large and airy. W. A. Robinson will manage the house, with J. H. Todd as treasurer.

## ANNUAL BENEFIT OF THE FUND.

Daniel Frohman, chairman of the Benefit Committee of the Actors' Fund, announced last week that the annual benefit in aid of the Fund will occur on Dec. 3 at the Knickerbocker Theatre. The managers of attractions in the city will combine to furnish a strong and varied programme.

## JOSEPH PROCTOR DEAD.

Joseph Proctor, at one time one of the best known and popular actors in America, died in Boston on Oct. 2. Joseph Proctor was born in Marlboro, Mass., on May 7, 1816.

He was educated at the village academy. His parents hoped to make a clergyman of him, but he had no taste for the ministerial calling and went to Boston to engage in mercantile pursuits. Amateur theatricals were then very popular in Boston, and young Proctor soon joined a society of young actors. Among his associates was Charles H. Eaton, who made his debut upon the professional stage the same winter that Mr. Proctor made his first appearance, and began a career which promised great achievements, but was cut short by Mr. Eaton's early death. At the Little Warren, at the corner of Portland and Traverse Streets, Mr. Proctor began his professional career, in *Damon and Pythias*, on Nov. 29, 1833.

After three performances of *Damon* to the Pythias of E. S. Conner, Mr. Proctor essayed the roles of *Rolla* and *Carwin*, and then played an engagement at the Tremont Theatre, then under the management of Thomas Barry. He next went to Albany and opened at the Pearl Street Theatre as *Damon* on Oct. 16, 1834, and shortly afterward joined the stock company. He then toured through Canada and the West, and in 1837 became a member of the stock company of the Walnut Street Theatre, Philadelphia, under the management of F. E. Weyman.

E. S. Conner was also in the company, and between these two actors there sprang up a feeling of great rivalry. The regular patrons of the theatre became divided into two factions, one preferring Proctor and the other holding Conner in higher estimation. Mr. Proctor returned to Boston and then to Philadelphia, and then appeared as a star in Baltimore, Washington, Pittsburgh and the West.

The Bowery Theatre had been destroyed by fire on Feb. 18, 1838, and was rebuilt by Thomas Hamblin and reopened on May 6, 1839. Upon that occasion Mr. Proctor made his first appearance in New York, playing the part of Nathan Slaughter in *Nick of the Woods*. Associated with him in the cast were John B. Rice, N. H. Bannister, J. H. Hall, William F. Gates, Mrs. T. Williams, Mrs. Benson, Mrs. Proctor, and Mrs. Shaw. The company was one of exceptional strength, but it was the individual work of Joseph Proctor which gave the play its great popularity. In it he made one of the great successes of his life, and played it nearly two thousand times. Mr. Proctor left the Bowery Theatre in 1840 and did not return until fourteen years afterward, when he played *Othello* at the Othello of J. E. Scott at the latter's benefit.

Meanwhile, in 1848-9, he had been manager of the Beach Street Museum in Boston, and had produced a number of burlesques which were remarkably successful. One of them was *The Female Forty Thieves*, in which Mrs. E. Mettayer, now Mrs. Barney Williams, made a great hit. Mr. Proctor went to California in 1851, and after playing in the principal towns there became manager of the American Theatre, San Francisco. He afterward built the Sacramento Theatre, and in 1854 returned to New York, where he reappeared at the Bowery Theatre, and afterward played in New York at the Chatham Theatre and many others.

After appearing as a star at Burton's New Theatre, afterward the Winter Garden, in 1859, Mr. Proctor went to England and made his debut in London at the Standard Theatre, playing there for one hundred nights in Shakespearean characters, *Nick of the Woods*, and plays that were written for him. Following came a tour of Ireland and Scotland. In Glasgow he met Henry Irving, who as a member of the stock company of the Theatre Royal supported him in such roles as *Macduff*, *De Mauprat*, *Cassio*, and *Roland Forrester*. Upon Mr. Proctor's return to London he appeared at the Surrey and Marylebone Theatres, and then, in 1861, returned to this country, making his first reappearance in America at the Boston Howard Athenaeum, under the management of E. L. Davenport. He starred until 1869 and then went to Sacramento, where he managed a theatre for two and a half seasons. From 1873 to 1875 he did not act, but devoted himself to a patent. He afterward played for a long time in a combination company, and of recent years has been teaching the art of acting.

Mr. Proctor was a fine Shakespearean actor, and frequently played *Othello* to the lago of the older Booth and lago to the Moor of Edwin Forrest. Among the roles in which he won distinguished success were *Macbeth*, *King Lear*, *Virginia*, *Richelieu*, and *Jack Cade*. He was one of the first and best Claude Melnotte in this country. On the fiftieth anniversary of his first appearance upon the stage, on Nov. 29, 1863, Mr. Proctor and his company presented *Virginia* in Gloucester, Mass., and on Nov. 30 he received a benefit at the Boston Theatre in commemoration of the same event.

Mr. Proctor's first wife was a sister of William Warren. Ten years after her death, in 1841, Mr. Proctor married Elizabeth Wakeman, of Baltimore, who survives him. A daughter, Annie E. Proctor, is on the stage. Although Mr. Proctor died of disease due chiefly to old age, he never lost his stalwart bearing. He was over six feet in height, and had been in his prime a man of remarkably fine physique.

## THE FUND AND THE NEW CHARTER.

A rumor was circulated last week to the effect that under the new charter of Greater New York the Actors' Fund would not receive from the city, as it has for some years, one-half of the amount annually collected in theatre licenses. No official information has been received at the offices of the Fund, but Treasurer Charles H. Hoyt says that the city will deprive the Fund of its allowance. Ex-Judge A. J. Dittenhoefer, counsel for the Fund, told a Mirror representative yesterday that the matter had not been brought to his attention, but that he should investigate it at once. If, as is hoped, the present conditions will prevail under the new charter, the Fund's income may be materially increased through the added fees paid by the Brooklyn theatres.

## TROUBLE OVER A THEATRE.

Engene Pearson and Daniel J. Merchant, who entered into partnership on June 1 to manage the Temple Theatre in Camden, N. J., are now engaged in a legal contest. The partnership agreement was to continue for three years, and provided that Merchant was to have the general supervision and management of all but the pecuniary affairs of the firm. Pearson was to look after the finances. The theatre was opened on Sept. 2, and on Sept. 27 it is alleged in a suit brought by Pearson against Merchant, the latter forcibly prevented the former from entering the theatre by changing the locks on the doors and by other means, and denied him any control of the business or assets, and has since taken all of the money and property of the theatre into his own possession. The suit is to enable Pearson to exercise his partnership rights.

## GOSSIP OF THE TOWN.



Above is a portrait of Grace Golden, the popular prima donna of the Castle Square Opera Company.

Alexander Comstock is said to be organizing a company to tour in *A Florida Enchantment*.

Agnes Sayre has retired from *A Milk White Flag* and has returned to town.

Way Down East will close next Saturday. The Private Secretary closed at Hartford on Sept. 23, and During the Ball at Charlottesville, W. Va., on Sept. 20.

Field's Minstrels, which were booked for Charleston, S. C., for Sept. 28, have been quarantined and will not be permitted to appear in that city until Oct. 2.

A Bachelor's Honeymoon will go on the road with a reorganized company.

Robinson's Bijou Theatre, Toronto, Canada, was burned Sept. 24, shortly before the hour for the evening performance. Two persons were killed.

Madame Helena Modjeska will begin her brief tour at Milwaukee on Oct. 16. She has announced that the present will probably be her last season upon the stage.

Harry G. Vernon will star in *Hands Across the Sea* through New England, opening in a few weeks.

Claire Caldwell is visiting Lida Clark in Flatbush, N. Y.

The Gibson-O'Meara company opened on Sept. 23 at Boonville, Mo., in *Ingomar*. The company, which will play West until January, when they will come East, includes Joseph O'Meara, manager; Basil McHenry, advance representative; W. A. Schneider, treasurer; Will Preston, stage manager; Nancy Gibson, Joseph O'Meara, William J. McCarthy, W. S. Montgomery, Walter Pennington, John Drury, Louis Reinhardt, Martha Gibson, Jeannette Lincoln, Will Preston, J. F. Hind, and S. A. Bartis.

The Tommy Shearer company opened the sixth week of their season at Bellefontaine, O., Sept. 27, S. R. O. being at a premium long before the doors were open. The company is giving excellent satisfaction, and Manager Burgess has experienced no trouble in booking return dates.

Ivy Schuyler, of the team of Chantrell and Schuyler, is leading with John J. Black's *A Big Heart*, and is meeting with great success in her singing specialties. Richard Chantrell is doing the advance for the attraction.

W. S. Wright has closed his second Summer season as business manager for Leonard and Eddy, managers of *The Town Hall* and *Convention Hall*, Saratoga, N. Y., and returned to the city yesterday.

E. J. Henley has been entertaining Mr. and Mrs. Willis P. Sweatnam on his farm at Elberon, N. J. Mr. Sweatnam leaves to join Charles E. Blaney's *A Hired Girl* company, having signed for the comedy work for the season.

E. J. Carpenter, who has been doing advance for Robert Downing during his Summer tour, will manage this season the tragedian, Sanford Dodge.

Oscar P. Simon, who has been playing with the Richmond, Va., Stock company, had a surgical operation performed Sept. 26, but was able to open yesterday with *Folk Miller*.

Liebler and Miner produced Elmer Grandin and Eva Mountford-Grandin's new play, *The Secret Enemy*, at Cohoes, N. Y., last Thursday. Mr. and Mrs. Grandin headed a company including Edward Ellsworth, Thomas McGrath, Henry E. Lawrence, Edward R. Phillips, A. R. Richardson, William Daniel, George McIntosh, Mary Asquith, Ada Morton, Lillian Bowen, and Etta Moran.

Ellen Vockey will return from Europe late in the present month.

Charles Frohman's company to present *The Circus Girl* on tour began rehearsals at the Knickerbocker Theatre yesterday.

Rose Beckett is rearranging the dances for *Lost, Strayed or Stolen*. She will teach her pupils a number of new dances this season.

Alburtus Shelley gave a violin recital at the Windsor Hotel last Sunday evening.

Frank Damroch arrived last Friday from Europe much improved in health.

Mrs. E. Ingram, mother of Beatrice Ingram, has undergone a serious operation, and is slowly recovering.

Mrs. Mary Berrell has closed her cottage at Rockaway Beach, and is now in New York.

The Lyceum Dramatic Society, the leading amateur organization of South Brooklyn, is to produce Baker's three-act comedy-drama, *Comrades*, at Prospect Hall, in that city, on Oct. 11, for the benefit of St. Bernard's Roman Catholic Church. The cast is being coached by William Sidney Hillyer.

Charles A. Collins, this season one of the owners and managers of Shannon of the Sixth, will be recalled to the minds of many through his association with Augustus Pitou, as manager for W. J. Scanlon, and later as controlling a circuit of theatres in Missouri and Kansas. He was also interested more or less in W. H. Power, Sr.'s enterprises, *The Ivy Leaf*, *The Fairy's Well*, and other well-known Irish plays. After an absence of several years, his time being devoted to other vocations, he has returned to theatricals.

Charles Dickson, who will head *Lost, Strayed or Stolen*, will be starred later in the season by F. C. Whitney, presenting *The Prince and The Prima Donna*.



## AT THE THEATRES.

## Fifth Avenue.—The Devil's Disciple.

Drama in three acts by G. Bernard Shaw. Produced October 4.

Anthony Anderson	Ben Johnson
Judith Anderson	Beatrice Cameron
Mrs. Annie Dudgeon	Minna Monk
Richard Dudgeon	Mr. Mansfield
Christopher Dudgeon	A. G. Andrews
Uncle William Dudgeon	W. H. Griffith
Uncle Titus Dudgeon	Mr. Lefevre
East	Miss Briscoe
Lawyer Hawkins	Mr. Hunter
General Burgoyne	Arthur Forrest
Major Swindon	Joseph Weaver
Rev. Mr. Bradenwell	William Courtenay
A sergeant	F. Kingston

The Devil's Disciple, which was presented for the first time in New York at the Fifth Avenue Theatre last evening, undoubtedly made an artistic hit, and to judge from its enthusiastic reception on the part of the audience, it seems destined to prove one of the most popular plays in Richard Mansfield's repertoire.

The dialogue is brilliant and the plot is admirably constructed, sustaining the dramatic interest throughout the performance. Despite the fact that the author, Bernard Shaw, has fought shy of conventionalism, he has written a play replete with human interest. The theme is that of Puritanical bigotry and hypocrisy that prevailed among our New England forefathers, and which is artistically contrasted with the worldly character from which the play derives its title. The atmosphere of New England in its olden times is skillfully reproduced, and this is, no doubt, due in a large measure to Mr. Mansfield's able stage management, as the author, being a foreigner, could scarcely have wrought this out of his own accord.

The locality of the play is a New Hampshire village, and the period is that of 1777, when the country was about to throw off the yoke of King George. Dick Dudgeon, a jovial young rebel, is looked upon as the Devil's disciple by his Puritanical mother.

In the opening act Dick returns to his home from a life of merry roistering, to take possession of the greater part of the family fortune. The mother, furious that her husband has not disinherited her scapegrace son, gives him her curse.

Anthony Anderson, a Presbyterian minister, hearing that Dick is in danger of being hanged as a rebel by the British, invites him to his house to warn him. During Dick's visit the minister is called away, and Dick is thus left to enjoy a pleasant tete-a-tete with Judith Anderson, the minister's young wife. Their tete-a-tete is interrupted by the entrance of King George's soldiers, who have come to arrest the minister. Dick is sitting in his shirt sleeves, as his coat has been hung up to dry by the fire. The soldiers, consequently, mistake him for Anderson, and Dick, with dare devil heroism, puts on the minister's coat, asks for a farewell kiss from Judith, and goes off to be hanged.

When the minister returns, instead of rushing after Dick to rectify the mistake, he takes the fastest horse to town in order to save his own neck. Judith is disgusted with her husband's cowardly conduct, and proceeds to the prison to save the life of Dick, who has won her heart by his noble self-sacrifice in contrast to the apparent cowardice of Anderson.

Then ensues a pathetic scene in the prison when Judith tells Dick of her love for him and that she beseeches him to live for her. Dick's better nature asserts itself, and he boldly walks forth to be hanged. In the trial scene before the military authorities Judith exposes the deception, but no heed is paid to her pleading, and the sentence of death is passed.

Meanwhile the minister has enlisted, and arrives at the place of execution with a strong force of American troops, just in time to save Dick from being hanged, and, incidentally, to vindicate himself in the eyes of his wife.

The acting was in keeping with the superior quality of the play. Mr. Mansfield as Richard Dudgeon has added another masterpiece to his histrionic portrait gallery. His mannerisms were kept within bounds, and he reproduced the recklessness and devilry of the role with capital results.

Beatrice Cameron was charming as Judith Anderson, and was quite effective in the prison scene. Her tete-a-tete with Dick over the tea table, in which she realizes that although he scoffs at religion he is a fine and manly character, was also delightfully enacted. Minna Monk made a hit as Mrs. Annie Dudgeon. Ben Johnson did a fine bit of character acting as Anthony Anderson, and A. G. Andrews was amusing as Christopher Dudgeon. Arthur Forrest, Joseph Weaver, William Courtenay, W. H. Griffith, and others, were all effective in their respective roles, not forgetting Miss Briscoe as the child, East.

The scenery, which was painted by Richard Marston, was a feature of the production. The large number of supernumeraries employed greatly enhanced the picturesqueness of the scenes in the last act.

## Wallack's.—The Physician.

Play in four acts by Henry Arthur Jones. Produced Oct. 4.

Dr. Lewin Carey	E. S. Willard
Walter Amphiel	Oswald Yorke
Reverend Peregrine Hinde	Vernor Clurges
Dr. Brooker	J. G. Taylor
Stephen Gardin	A. Bromley Davenport
John Henshaws	Stewart Allen
John Dibley	George Gaston
Vicars	Keith Wakeman
Edna Hinde	Mrs. H. Cane
Lady Valerie Camville	May Roberts
Mrs. Bowden	Edna York
Mrs. Dibley	Itaby Johnson
Louisa Pack	Mrs. K. A. Johnson
Marsh Gurdon	Mary Van Buren
Saunders	
Lizze	

E. S. Willard returned last evening to the American stage, presenting at Wallack's Theatre, Henry Arthur Jones' newest play, The Physician. A very large audience gave cordial greeting to Mr. Willard and to his companion players.

The story of The Physician begins in Dr. Lewin Carey's London consulting room. Dr. Carey is a specialist in nerve diseases, but after years spent in righting disorders in others he finds himself the victim of an affection for a heartless woman, Lady Valerie Camville, who has been pleased to flirt with him while her husband has been on the Continent. She has declared at length that his society bores her, and she flouts away to Scotland, leaving him in black despair. He resolves to forsake London, and accordingly turns over his practice to the Reverend Peregrine Hinde and Edna, his daughter. They wish Carey to come to Fontaine and lend his skill toward restoring the health of Walter Amphiel, a well-known temperance lecturer, who is betrothed to Edna. Carey goes to Fontaine, whither he is followed

by Lady Valerie. But Edna's girlish purity and innocence have wrought a change in the heart of the erstwhile free-thinking physician, who unceremoniously discards Lady Valerie as once she had discarded him.

Carey begins in earnest his task of restoring Amphiel's health, supposed to have been impaired by overwork in the temperance cause. He learns that Amphiel is not alone a periodical drunkard, but a betrayer of women, and he resolves that though he shall never denounce the wretch in Edna's presence their marriage shall not occur. Carey keeps his word about striving to cure the supposed invalid, and the case promises well until one fine day when the patient escapes to Bristol and gets beastly drunk. Then, upon the return of the unfortunate, Carey roundly takes him to task, and Amphiel, in remorse, confesses his whole abominable career. Edna overhears this conversation and is so shocked as to fall violently ill. The physician loves her too well to tax her nerves by permitting Amphiel's continued attentions, and he therefore sets out with the temperance worker upon a trip to the far east, returning nine months later with the news of Amphiel's death. Carey declares his love for Edna, and they are betrothed.

Mr. Jones' new play is chiefly notable for its lack of action and its remarkable character, Lady Valerie, a personage of singular inconsistency, who has next to nothing whatever to do with the story. There is strength in the plot and power in the lines, but the action is never novel, nor is it sufficient to enliven the several sombre scenes. An atmosphere of clinic and diagnosis pervades the whole play, and the opening act, occurring in the doctor's office, is full of the sort of cheer common to such a place.

The large burden which rested upon the shoulders of the players called into service to give life to Mr. Jones' characters was borne with uncommon ease and grace. Mr. Willard, one of the finest, most intelligent actors ever sent from England, lent his splendid efforts to the impersonation of the title-role and presented a truly remarkable portrait of the dignified yet impressive physician. In every line and in every gesture he evidenced perfect mastery of the subtleties of the mimic art, and his sketch of Dr. Carey must rank as one of the most truthful and most impressive in his varied repertoire.

Oswald Yorke, in the ungrateful role of Amphiel, gave a highly realistic picture of the hypocritical temperance advocate, drawing with rare skill the pitiable wretch who strove against hope to live two lives and yet retain the love and respect due to his better self. Vernor Clurges gave one of his ever delightful old men studies as the Reverend Peregrine Hinde; H. Cane was capital as a hale, hearty country doctor; and A. Bromley Davenport offered another of his picturesque rascals.

Maud Hoffman, but recently a player of small parts in Augustin Daly's company, was thoroughly charming as the heroine, Edna Hinde, playing with much delicacy and facility; and Keith Wakeman did all that could have been done to make Lady Valerie tolerable. The minor roles were in capable hands, and the play was handsomely mounted, the second scene, showing St. Edna's Well, being a picture of rare beauty.

One feature of Mr. Jones' play that commanded admiration was the total absence of other scenes or soliloquies.

## Casino.—The Belle of New York.

A musical comedy in two acts; book by Hugh Mor-ton; music by Gustave Kerker. Produced Sept. 28.

Ichabod Bronson	Dan Daly
Harry Bronson	Harry Davenport
Karl Von Pumpernick	David Warfield
"Doc" Sniffins	George K. Fortescue
"Blinky Bill" McGuirk	William Cameron
Kenneth May	George A. Schiller
Count Ratal Rattatoo	John Slavin
Count Patal Rattatoo	William Sloan
Mr. Twiddle	Harry Dodd
Billy Breeze	Winifred Goff
Fricot	Lionel Lawrence
Mr. Snooper	L. T. MacDonald
Ah Bong	Austin Walsh
Mr. Peepser	Edna May
William	Phyllis Rankin
Mr. Snuffy	Ada Dare
Pill Fricot	Marie George
Cora Angelique	Babette Rodney
Kissie Fitzgarter	Paula Edwards
Pansy Pinn	
Mamie Clancy	

The Casino's latest extravaganza, The Belle of New York, was not received with the usual Casino enthusiasm last Tuesday night. The performance did not finish until midnight; but it was not on account of quantity so much as of quality that the house yawned and withheld appreciation of Mr. Kerker's readiness to furnish encores upon the slightest provocation.

The Belle of New York differs but slightly from the Summer reviews that have been popular at the Casino for several years. An attempt is made to weave into the slender fabric of its story a touch of serious sentiment; but outside of this the same old Tenderloin atmosphere is preserved and the principal personages in the piece are rounders and high rollers whose adventures among women of doubtful character are supposed to form the chief element of interest. It is a question if this theme has not been worked out. It suggests more than ever the odor of stale cigarettes and the loss of last night's champagne.

The plot is built around a young and sickle spendthrift, who meets his fate in a Salvation Army girl after having been turned out by his parent, a hypocritical social reformer, and having passed through a variety of dissipations and adventures. In the end he is restored to his fortune, and, presumably, to his right mind.

The piece is divided into two acts and six scenes. The spectators are taken from the luxuries of a residence on Riverside Drive to the purlieus of Pell Street; from a Broadway candy store to the Casino at Narragansett. Incidentally, various skits and hits on current matters are introduced, and the eyes are constantly delighted by a succession of fine color effects.

Mr. Morton's dialogue is better than Mr. Kerker's music. With the exception of the tough man's "Belle of New York" song there is none of it particularly catchy, while in the first act the music is dull to the point of lugubriousness, having neither sparkle nor snap. Indeed, Mr. Kerker's music in this piece is as vulgar as the performance. The scenery and costumes are handsome. Especially effective is Pell Street decorated with Chinese lanterns, and the Narragansett Casino *en fete*.

The members of the company, with the exception of Edna May, have little opportunity to sustain their reputations. Dan Daly labored ineffectually with a dull part, in which his whimsicalities were not shown to advantage. Harry Davenport, who is an excellent character actor, conscientiously struggled with a role quite out of his line. David Warfield was obscure in the part of a lunatic, who is polite on all occasions and in all circumstances. Mr. Fortescue was capital as the father of the comic opera queen. William Cameron and George Schiller were ex-

cellent as a pugilist and a low comedian respectively. Messrs. Slavin and Sloan were unable to infuse much humor into the parts of two Portuguese noblemen, who were funny in the author's conception but the reverse over the footlights.

Edna May, promoted from the chorus, made a hit with her pretty face and her sweet and clear voice. She bids fair to make a mark, for her youth and talent are refreshing. Phyllis Rankin was a miniature edition of Anna Held in the part of a little French girl, but her phlegmatism robbed her performance of attractiveness. Ada Dare, with her painfully shrill delivery, was distressing as the comic opera divinity. Marie George, Babette Rodney, and Paula Edwards strove, with more energy than success, to lend spirit to the entertainment. La Petite Adelaide danced a pas seul in the last act.

Very likely The Belle of New York, which has been compressed within reasonable limits since the first performance, may enjoy a brief term of favor at the Casino, but it cannot be truthfully claimed with the successes that have preceded it.

## Hoyt's.—The Proper Caper.

A comedy in three acts, adapted from the French. Produced October 4.

Casimir Beaujolais	Thomas Burns
Immortelle	Kate Meek
Mignone	May E. Wood
Paul Tricot	Henry Bergman
Elise	Blanche Burton
Mme. Heloise Vefour	Alice Fischer
Robert Delangeville	Frank Doane
Achelle	Richard Bennett
Prof. Ziegenhieber	Charles Stanley
Arpad Velagos	Robert Cotton
Ninette	Amelia Bingham
Homard	Douglas Loyd
Che	Robert Jenkins
Upholsterer	Frank Lee Short
Natalie	Marion Berg
Minna	Myra Brooks
Angele	Addie Keene

The Proper Caper might have been appropriately called The Improper Caper. Yet the large audience laughed over a transfusion of blood which was to make the old man young and fiery, the painting of the altogether with the birthmark; and the elderly gentleman who had artistic tastes in that he desired a model. The Proper Caper is undoubtedly French, but it possesses the French virtue of witty dialogue and quick action, and is therefore entertaining.

The Proper Caper, adapted from the French, tells an amusing story of an old gentleman who has brought his wife and daughter to Paris, and has taken to his heart the adage, "When in Rome do as the Romans do." He has heard that the Parisians spend much time in the pursuit of pleasure in the form of lovely woman, and in his resolve to be in harmony with his surroundings he is keeping a lookout for some fair creature to pursue. His daughter is engaged to be married to a young artist in Paris, and his wife tells him that all artists have affairs with models and that it is a part of his fatherly duty to warn the young man that all such connections must be broken off. The old gentleman fully agrees that such is his duty, and, furthermore, considers that it would be advisable for him to bear the farewell message from his prospective son-in-law to the lady. When the old gentleman discovers that the young artist has no model and no affair he is much disappointed, and the young man's friends advise him, in order to carry favor with the old chap, and thus to obviate the danger of any parental obstacle in the path of his happiness with the daughter, to at least pretend to have an entanglement with one of the fair sex. The young man acts upon this advice, and makes an arrangement with a young woman who is stage struck to help him meet the old gentleman's expectations. The secret of this flame is imparted by the painter to the old man and the latter is allowed to carry to her the message that all must end. So well does the ambitious young actress play the part of a poor wronged creature that the old man's heart is touched and he insists that the painter shall make amends by marrying her. The resulting complications are diverting.

Thomas Burns played the part of a retired man of business of amorous tendencies deftly and effectively, and Amelia Bingham, as a music hall diva, who engaged his easily won affections, was likewise successful. Kate Meek played a very worldly old married woman to the life, and Alice Fischer as a mother-in-law amused the audience even if she did not suggest the typical mother-in-law. Blanche Burton, while rather colorless in her work, looked very pretty. The men were all good.

## Third Avenue.—The Electrician.

Melodrama in four acts by Charles E. Blaney. Produced October 4.

Tom Edson	Frank Harrington
Harry Ford	Arthur E. Sprague
Kenneth Sauvage	P. August Anderson
Bill Turner	J. W. Howland
Robert L. Sessions	E. F. Ferris
John R. Edson	Will F. Phillips
Charles Yorke	J. H. Bradbury
Judge Merritt	Charles E. Phillips
Barney Martin	Ed Huson
Major Crumpton	F. L. Dodge
Edward Foster	S. E. Dayton
Thomas Bouton	Florence Stone
Edith Sessions	Emily Stowe
Mary Toper	Helena Collier
Nellie Randolph	Viola Vance
Alice Turner	Jessie Burnette
Miss Archer	Carrie Platon
Miss Pemberton	

With a season of unalloyed success on the road to its credit, Charles E. Blaney's melodrama, The Electrician, had its first presentation in this city at the Third Avenue Theatre last evening. The audience of East-siders that crowded the house was most enthusiastic and liberal in its applause of play and players, as well as of the remarkable and realistic scenic effects with which the drama is invested.

The action of Mr. Blaney's play takes place in Colorado. Its hero is Tom Edson, who, with his father, has been awarded a contract for lighting the streets of Denver with electricity. The First National Bank of Denver holds a mortgage on the Edson plant, and is about to foreclose it. The Edsons appeal to Robert Sessions, president of the bank, for a loan of \$25,000 to pay off the mortgage and enable them to fulfill their contract. The president refuses his aid, but his daughter Edith, who is in love with Tom Edson, lends the money from her private fortune. The rival claimant for the heart of Edith Sessions is Kenneth Sauvage, vice-president of the bank. Unsuccessful in his attempt to have the mortgage foreclosed, he visits the electric light plant, and aided by a foreman, Bill Turner, cuts the wires which are to light the city, hoping that thereby the contract will be forfeited. They are discovered and in a fight that ensues the elder Edson is thrown against a live wire by Sauvage, and killed. The murderer accuses his victim's son, Tom Edson, endeavors to convict his rival, but does not succeed until two years later, when Sauvage, unable to conceal his crime longer,

commits suicide, and Tom Edson marries Edith Sessions.

Tom Edson was played by Frank Harrington with sincerity and dramatic intensity. Arthur E. Sprague made Kenneth Sauvage extremely villainous and equally gentlemanly. P. August Anderson gave a capital character sketch as Bill Turner, and Will Phillips was excellent as an insurance agent. Florence Stone, in the part of the heroine, showed dramatic force and ability. Helena Collier was bright and lively as a flower girl. J. W. Howland, E. F. Ferris, Emily Stowe, and Jessie Burnette found congenial roles, and the balance of the large company were well cast.

## Irving Place.—Die Goldene Eva.

Comedy in three acts by Franz von Schoenthan and F. Koppel-Elfeld. Produced Sept. 20.

Frau Eva	Camilla Marbach
Barbara	Wilhelmine Schlueter
Ursel	Ruscha Michaelis
Christof	Georg Le Bret
Peter	Bernhard Vorwerk
Friedl	Elly Collner
Ritter Hans von Schwetzingen	Edmund Hanno
Graf Zeck	Gustaf v. Seyffertitz
Gräfin Agnes	Agnes Burmeister

The Irving Place Theatre was reopened last Thursday evening by Manager Conried, who presented, for the first time in this city, the three-act comedy, Die Goldene Eva, by Franz von Schoenthan and F. Koppel-Elfeld. The play, which is of a mildly rollicking tempo, is a sort of German Don Quixote, and has a very slender thread of story. The action takes place in Augsburg, in the sixteenth century, and concerns Eva, the charming young widow of a goldsmith. After her husband's death, Eva has assumed the business interests, and gradually she has acquired both fortune and position. Still her ambition remains unsatisfied, and she is consumed with desire to marry into the nobility. She is on the eve of falling a victim to the machinations of Ritter Hans and Graf Zeck, two impetuous knights errant, when she is saved by the honest love of Peter, her apprentice, a manly young fellow of education and address, whom she finally marries.

This old, old tale in medieval setting is told in modern verse. The character parts of G. v. Seyffertitz as the Quixotic Zeck and Edmund Hanno as the Falstaffian Sancho, Hans von Schwetzingen, were played most excellently. Bernhard Vorwerk did the best he could with a part that consisted mostly of exits and entrances, and won applause for his delivery of the lines at the end of the second act. Camilla Marbach as the engaging Eva was if anything just a trifle too heroic, too weighty, and the infusion of a little lightness femininity, a little spontaneous coquetry, would relieve the part of the bourgeois goldsmith's mistress. The remaining members of the cast have all been heard here before, and were cordially received by the audience.

## People's.—McFadden's Row of Flats.

Farce-comedy in three acts by E. W. Townsend. Produced Sept. 27.

Tim McFadden	Richard K. Mullen
Jacob Baumgartner	Charles A. Loder
Mrs. Murphy	Mrs. Lizzie Conway
Mary Ellen	Estelle Wellington
Terrence McSwatt	George Leslie
Deila Dunnigan	Amie Dunn
Abraham Levi	Lester Powell
Jack A. Shore	Curtis Speck
Bill Cannon	Harry Speck
Kelly	Al Edwards
Kraus	Edward Howard
Tempy	Mark Bennett
Kerrigan	Charles L. Newton
Marty Haney Waite	J. J. Shaw
Swipes	John Callan
Clerk of Drug Store	Frank Russell
Evelyn McFadden	Ruby Lytton
Angeline McFadden	Lillian Walton
Em McFadden	Hilda Hawthorne
Lillie Baumgartner	Etta Chatham
Minnie Baumgartner	Kittie Lampp
Liz Baumgartner	Daisy Rieger

At the People's Theatre last week was presented for the first time in New York Gus Hill's production of McFadden's Row of Flats, a farce-comedy by E. W. Townsend, author of Chimmie Fadden. The play is based upon the stories written by Mr. Townsend for the New York Journal, and its characters are drawn from E. F. Outcault's illustrations in the same paper.

The plot, a very slender fabric, deals with the campaign of Tim McFadden and Jacob Baumgartner, rival candidates for the office of alderman. Careful sounding of the voters of the ward has convinced the rivals that they shall poll a tie, unless Terrence McSwatt, post of McFadden's Flats, may be induced to vote. McSwatt's ballot being the only uncertain one in the ward. McSwatt loves Mary Ellen Murphy, but their happiness is opposed by Mrs. Murphy. Realizing that his vote is the key to the situation, the post leads the rival candidates a lively dance, until McFadden makes love to the Widow Murphy, and secures her consent to the marriage of McSwatt and Mary Ellen. Of course McFadden gets the deciding ballot and is elected alderman.

Many clever specialties are woven into this patchwork, and the lines are intended solely as excuses for laughter and "turns." Pretty music by Ivan L. Davis, no end of local color, and a gorgeous array of costumes are shown off by effective scenery. Richard K. Mullen, who has won countless admirers in seasons past for his quaint Irish humor in vandyke and burlesque, was highly amusing as Baumgartner, taking many recalls for his German specialty.

George Leslie modeled his McSwatt upon Charles E. Evans' I. McCorker—there could be no better model—and made a hit with some astonishing eccentric dancing. Estelle Wellington was clever as Mary Ellen, and Mrs. Lizzie Conway as Mrs. Murphy capably imitated Mrs. Yeamans. Mark Bennett sang enjoyably, and the Four Emperors of Music and the Speck Brothers introduced their familiar specialties.

## Grand Opera House.—8 Bells.

The annual visit of 8 Bells to this city drew a large audience to the Grand on Monday night. This merry play has lost none of its amusing power, and it continues as great a favorite as ever. All the old devices, the panel tricks, the rolling ship, and the Byrne Brothers, who prove themselves clever and graceful acrobats, were greeted with hearty applause. The supporting company includes capable performers who play up to the stars. The Coulson Sisters do a taking specialty.

## Murray Hill.—Camille.

Nance O'Neill and the stock company presented Camille last evening at the Murray Hill Theatre. It was Miss O'Neill's first performance of Dumas' heroine in this city. She played the part admirably considering the lack of rehearsal of the play which was apparent in parts of the performance. Andrew Hobson was an excellent Armand, and McKee Rankin, with the other members of the company, gave a very creditable performance.



## At Other Houses.

**ACADEMY.**—Nature has begun the last week of its engagement.

**EMPIRE.**—Maude Adams has scored a distinct success in *The Little Minister*.

**GARDEN.**—Sol Smith Russell continues in his delightful production of *A Bachelor's Romance*.

**BROADWAY.**—Francis Wilson is playing to large audiences in *Half a King*.

**FOURTEENTH STREET.**—The Sign of the Cross is thrilling enthusiastic houses, and will remain until Oct. 16.

**KNICKERBOCKER.**—The London Gaiety company continues in *La Tota*.

**HARLEM OPERA HOUSE.**—Do Wolf Hopper returned to town last evening and played *El Capitán* to a crowded house.

**COLUMBUS.**—James J. Corbett opened his season last evening, reviving *A Naval Cadet*.

**PEOPLE'S.**—The Sidewalks of New York is the bill for the current week.

**HERALD SQUARE.**—The French Maid has commenced its second week with promise of a prosperous run.

**STAR.**—The Lilliputians continue in *The Fair in Middletown*.

**GARRICK.**—Hoyt's *A Stranger in New York* is already an established success.

**LYCEUM.**—E. H. Sothern has begun his fifth week in *Change Alley*. The *Lady of Lyons* will be presented at the Thursday matinee this week.

**DALY'S.**—The Circus Girl is being played to large and delighted audiences.

**BIJOU.**—What Happened to Jones moved over from the Manhattan last evening, with no abatement of merit.

**MANHATTAN.**—The Chinese play, *The First Born*, and *George Feydeau's* farce, *A Night Session*, will open this (Tuesday) evening.

## BROOKLYN THEATRES.

**Montauk.**—The Sunshine of Paradise Alley.

The Sunshine of Paradise Alley began its third engagement across the bridge last evening, repeating the same degree of favor accorded it at the Montauk a twelvemonth ago. The cast is practically unchanged, and acquaintance is renewed with all of the old features. Colonel Sinn announces the annual engagement of Stuart Robson for next week, when will be presented *The Jackline*, *The Comedy of Errors*, and *The Henrietta*.

**Columbia.**—The Whirl of the Town.

The Whirl of the Town, the amusing patchwork of odd conceits which recently held the Casino stage for seventeen weeks, was made known at the Columbia last night. But few of the people identified with its metropolitan run are now enlisted in its presentation. Manager Harry Mann follows it with *Courted Into Court*, recently relinquished by May Irwin.

**Grand Opera House.**—At Piney Ridge.

After delighting the Eastern District for a week David Biggin's play, *At Piney Ridge*, with the charming impersonation of Cindy by Georgia Waldron, was transferred to the Grand Opera House. Manager Frank Kibbholz's next booking is *The Sporting Duchess*, with Rose Coghlan and J. H. Stoddart.

**Gaiety.**—The Geezer.

The Geezer, interpreted by those princes of fun-makers, Donnelly and Girard, has every assurance of repeating the hit it made when down town a fortnight since.

**Bijou.**—Lillian Lewis.

Lillian Lewis, a favorite at this establishment, is there to be seen in her new play, *For Liberty and Love*, to be succeeded next week by Joseph Murphy in repertoire.

**Park.**—The Club Friend.

The Club Friend, at one time exploited by Roland Reed, and Gowanus Flata, an old-time vaudeville sketch of Billy Barry's, form this week's menu.

## Notes.

Johnstone Bennett and S. Miller Kent are the headliners at Hyde and Bohman's. Dangers of a Great City are on view at the Lyceum. Montezuma of Mexico is announced at the American. Fred Ryder's New Night Owls are perched in the Star. Bobbie's Bohemian Barlequers are filling a week at the Empire. Mile. Zittella's English Frolics are capering at the Unique. The opening of the Amphion Theatre is announced for Oct. 11, when Denman Thompson, in *The Old Homestead*, will hold sway. Lee Ottolengui will continue at his old post, where he has proved popular. The policy of the house to play only the best attractions will be adhered to.

## AFFAIRS OF THE MARIE BELL OPERA CO.

Concerning a report that the Marie Bell Opera company had stranded at Madison, Wis., Thomas P. Freeman, press representative, writes: "At Madison Miss Bell eloped with a gentleman whose acquaintance she had formed in Minneapolis, and as soon as the news had been wired to Manager John Cort, who has the Academy of Music, Milwaukee, he ordered the company to Milwaukee to reorganize and canceled the next week's dates. The company, with the exception of Miss Bell, is intact, and will open at Evansville, Ind., for week of Oct. 4, with the biggest advance sale known in that city. The new prima donna will be Ada Palmer Walker. Frank Small, business manager, has the company booked almost entirely for the season in Kentucky, Tennessee, Arkansas, Texas, and the Southeastern States. The organization will still be known as the Marie Bell Opera company, as printing has been bought."

## J. M. BARRIE HURT.

A London dispatch states that while J. M. Barrie was attending a rehearsal of *The Little Minister* at the Haymarket Theatre in that city yesterday, he met with an accident. Mr. Barrie was seated in a chair tilted back against a handrail. The railing gave way and he fell into the stalls. He was unconscious for a time, but the doctors who were summoned restored him to consciousness, and after examination announced that they did not apprehend any serious results from his fall beyond the effects of the shock.

Laura Keane's Biography for sale everywhere. "It is intensely interesting."—*St. Paul Dispatch*.

## P. W. L. DOINGS.

At the Literary Afternoon of the Professional Woman's League yesterday Julia Pauline Leavens, of Chicago, read a very interesting paper on "The Art of Conversation." In the absence of Bertha Wilby, chairman of the Literary Committee, who is traveling with James A. Hearn's Hearststone company, Mrs. T. St. John Gaffney presided.

Next Monday the business meeting will be held, and upon the following Monday, the October Drama Day, in charge of Ida Jeffreys Goodfriend, is scheduled. The winter activities of the League are being rapidly begun. An important class to commence its season's work last week was that of vocal music. The League's wardrobe, which has lain undisturbed all summer, is being brought into requisition, not only by members of the League, but by amateur societies and others who are not members. The wardrobe, which contains costumes of great variety and many periods, is an important and a very useful adjunct when time or inclination to have dresses specially prepared for a role is lacking.

The Minors this week continues its list of members of the League who are actively engaged this season: Maggie Holloway Fisher, with *Never Again*, in England; Mrs. John Forepaugh, manager of Forepaugh's Theatre, Philadelphia; Nina Freith, Louise Galloway, and Clara Hunter, with *A Bachelor's Romance*; Edna Wallace Hopper, Blanche Weaver, and Clara Mae Smyth, with *E. H. Sothern*; Mrs. Walker Whiteside, with *Walker Whiteside's* company; Ethel Winthrop, with *Otis Skinner's* company; Bertha Welby, with *Hearn's Hearststone* company; Pauline Willard, vaudeville; Ida Van Cortland, Frances Haswin, with *Carl Haswin's* company; Virginia Stuart, with *Wife's Step-Husband*; Mrs. Charles G. Craig, with *Clay Clement's* company; Mrs. Wright Huntington, in *San Francisco Stock company*.

## DECIDED IN MR. BRADY'S FAVOR.

A decision was rendered last Friday by Justice Martin, of the Eighth District Court, in the case of Thompson against William A. Brady. Mr. Thompson was under contract to Mr. Brady to perform in *Under the Polar Star* for the season of 1896-97 at a certain fixed salary. The contract contained the clause reserving the right to the manager to close during the week preceding Christmas and Holy Week, and in the event of the company performing during that period the members thereof were to receive one-half of their regular stipulated salary.

The company performed during Holy Week, and Mr. Brady at the close of that week paid each member of the company one-half salary as called for by his contract. Mr. Thompson refused to accept the cut on the ground that previously Mr. Brady had increased his salary \$5 a week, and that act of Mr. Brady's amounted to rescinding the written agreement and creating a new verbal contract between the parties, which, of course, did not contain any reference to the reduction of salary during Holy Week.

Justice Martin decided against Mr. Thompson on this point, contending that the contract had never been canceled or the terms varied by the increase in salary, and that Mr. Thompson was simply entitled for Holy Week to one-half salary under his contract. This amount Mr. Brady offered to him in open court, but he refused to accept it, claiming that he was entitled to full salary for the reason that his contract had been canceled and a new one entered into when Mr. Brady increased his salary.

## SALE OF THE AMERICAN THEATRE.

The American Theatre property, including apartment buildings on Eighth Avenue, Forty-first and Forty-second Streets, was sold at auction yesterday by D. Phoenix Ingraham and Company, in this city, under foreclosure proceedings brought by Elliott Zborowski against T. Henry French and others, the amount due being given as \$44,894.

The property was bought in by the plaintiff for \$30,000 more than the outlined incumbrances, which were specified as follows: A mortgage of \$300,000, covering all the interests and whole premises, made by Mr. and Mrs. Elliott Zborowski and T. Henry French to Edward M. Shepherd and D. Percy Morgan, and due May 1, 1898; and a mortgage for \$50,000 made by T. Henry French to the American Surety company, given to secure that company against liability upon an undertaking given by it to secure a judgment against T. Henry French for about \$30,750.70, which judgment was reversed by the Appellate Division of the Supreme Court, but from which reversal an appeal is now pending in the Court of Appeals.

Harry Hammerstein, manager of the Third Avenue Theatre, has opened negotiations with Andrew A. McCormick, receiver of the American Theatre, with a view to leasing the latter house, which he would operate on the same plan employed by him last season for the conduct of the Columbus Theatre in Harlem. Receiver McCormick has been unable to take definite action pending the result of yesterday's sale.

## AMONG THE DRAMATISTS.

Low W. Marks, brother of Ted D. Marks, is writing a play, *The Nazarene*, for James O'Neill. Mr. Marks will not go on the road this season, but will spend the winter at his home, Jonesboro, Ark.

Perdition is the startling title of an emotional drama that Russ Whytal has just finished for a woman star.

Charles Klein, author of *El Capitán*, has completed the second act of *The Charlatan*, his new opera for Do Wolf Hopper. John Philip Sousa will compose the music. Mr. Klein is enthusiastic about the new work, which has exceeded even his own expectations, and he is confident that *The Charlatan* will eclipse the extraordinary success of *El Capitán*. Mr. Klein has recently returned to town from a pretty spot up near Monticello, where he acquired a healthy tan and made a prodigious mark as a lawn tennis player, running off, on occasions, more than a hundred games at one fell swoop.

A. E. Lancaster and C. H. Meltzer have completed a play for W. H. Crane. Mr. Lancaster's *Jeanne d'Arc* is to be presented at Daly's this season.

Howard P. Taylor has been absent from his desk in Mrs. Packard's office for two weeks. He is writing a play, which he has named *The Gold Fever*, a romance of the Klondike.

## NEW YORK DAY NASHVILLE EXPOSITION.

The Southern Railway, in connection with the Pennsylvania, is the popular route between New York and Nashville via Washington, and thence through Asheville, N. C., the "Land of the Sky," Chattanooga, Lookout Mountain, etc. Special low rates are made from New York to Nashville and return. For full particulars call or address New York office, 271 Broadway.

## GOSSIP.

Carrie Roma resigned last Saturday from May Irwin's company to return to opera.

Leonora Bradley, who has been ill for several weeks at the Johns Hopkins Hospital, Baltimore, undergoing a painful operation, is almost recovered, and will be able to resume her work in a few days.

Grace Griswold has joined the Cummings Stock company, playing in Toronto.

Gertie Reynolds and Richard Gorman have been engaged, through J. J. Spies' agency, for Gaiety Manhattan.

Ada Rehan and Mr. Daly's company are appearing in London this week at the Grand Theatre, Islington.

W. S. Gilbert's play, *The Fortune Hunter*, which Miss Fortesque produced at Birmingham, England, last week, met with failure, according to cable reports.

A canard found its way into print last week to the effect that Francis Wilson, Nat Goodwin, W. H. Crane, and Sol Smith Russell were going to build a theatre in New York which they would use exclusively for their own engagements. The story was promptly denied.

It is reported that the Socialists are organizing a stage hands' union, to be run in opposition to the Theatrical Protective Union.

Adelaide Herrmann and Leon Herrmann are in the Northwest at present, and their tour is meeting with success. The papers all along the route have highly commended the performance. Mrs. Herrmann says that she looks forward to returning to New York with a record of as big receipts as were ever enjoyed by her late husband. Their new act of decapitation has created a sensation, and the illusions, *The Maid of the Moon* and *The Hindoo Clock*, are meeting with great favor.

The European correspondents of the American papers are notoriously, and naturally lenient to transatlantic efforts of American actors and playwrights. Nevertheless the production of *Secret Service* at the Renaissance last Saturday night appears to have been disappointing in its results, and little attempt is made by the cablers to gloss over this fact. The complete verdict, however, will be known when the Paris dramatic critics are heard from.

George Edwardes is to be associated with Charles Frohman, it turns out, in the management of the Duke of York's Theatre, in London, although Mr. Edwardes' name does not appear in connection in the announcements of the management's plans made on this side of the water.

The Plant System has just issued a set of playing cards, many of which contain pictures illustrating views of the Florida resorts that it conducts.

The White Heather, now running at the Drury Lane, London, which Charles Frohman is to produce here shortly, has for its principal sensation a scene at the bottom of the sea. Two men descend and fight in the water while fish swim around them. The effect is produced by hydraulic pressure, the machinery for which is said to have cost \$5,000. English reports say the play is too talky, but this fault can be remedied. Mr. Frohman is now arranging the cast. The elaborate London scenic effects will be duplicated here.

Olivia Rand-Shewell is seriously ill at her home in Mt. Vernon.

It was incorrectly stated in last week's Mirror that W. H. Crane has been before the public twenty-five years. As a matter of fact he joined the Holman Opera company in 1874, so that he must be credited with thirty-three years of active professional work.

Gus Levick has returned to New York, greatly benefited by his trip abroad, which was an exceptionally interesting one.

Frank M. Kendrick has signed as leading comedian with Madame Modjeska, which engagement resulted through a disengaged card in *The Minors*.

Eva Selbie, who has joined the Forepaugh Stock company, Philadelphia, will hereafter be known as Evelyn Selbie. She plays Phillis Lee in *The Charity Ball* this week.

Edyth Totten resigned from the Théâtre Français Stock company, Montreal, Sept. 25, and is now in the city.

Joseph Kane goes with *The Belle of New York*.

Lillie Eldridge has been engaged for an eccentric part in *Coon Hollow*.

Herbert Hall Winslow is the author of *Who Is Who*, which Kelly and Mason are playing in the Western cities, and which will soon be seen at a New York Theatre.

Alf Hampton has written a strong play for Edwin Mordant, who expects to produce it in this city before January next.

The funeral of Frederick Lawrence Bancroft was held last Sunday afternoon at 1 o'clock in the grand lodge rooms in the Masonic Temple in West Twenty-third Street, under the auspices of Munn Lodge. A great many friends of the deceased were in attendance. The burial was in Greenwood Cemetery.

A prominent burlesque company opened at Philadelphia last week to a \$45 house.

The company presenting *A Contented Woman* is laying off this week in New York. Al Roth has become interested in the direction of this attraction.

Franklyn Ritchie is said to have made \$7,000 recently by a fortunate speculation in wheat.

The English actors in town, led by Charles Dalton, played cricket last Thursday against the Staten Island Cricket Club and were beaten 156 to 105.

Joseph O'Mara arrived last Thursday from Europe.

Sam McKee left last week to manage *A Trip to Chinatown*.

A gallery god made trouble at the Third Avenue Theatre last Wednesday evening by throwing peanuts on the stage. He was arrested and fined \$10.

The New Wing closed at St. Thomas, Canada, on Oct. 1.

Robert Cotton will play this week parts in *The Proper Caper*, at Hoyt's, and *A Night Session*, at the Manhattan; and Margaret Gordon will appear in both *A Night Session* and *The Little Minister*.

The condition of Vivian Bernard, who has been seriously ill at the New York Post Graduate Hospital, was much improved yesterday.

The Black Sheep, which was booked for two weeks at the Broad Street Theatre, Philadelphia, closed last Saturday night on account of

poor business. The company will be reorganized, and the play will be leased by Hoyt and McKee, who have heretofore retained the management.

Henry Bagge relinquished his position as leading man of the Privateer company at the Grand Opera House in Brooklyn last Saturday night, and was presented by the company with a beautiful scarf pin. The following note accompanied the gift: "Will Henry Bagge accept this trifle as an assurance of the liking and good-will of his friends in the Privateer company? We sign ourselves as One."

Richard Mansfield has brought suit against the manager of the Crawford Theatre in St. Joseph, Mo., for a guarantee of \$1,500 which has not been paid to him. The manager claims that Mr. Mansfield's productions last season were not first-class.

Brenton Thorpe, proprietor and manager of Miss Francis of Yale, is enthusiastic over the reception of his production by the Western press.

Charles I. Haystead, manager of the Josie Mills' company, denies the report that some of the actors in his company have left. He says that the only persons to leave were the property man and a scenic artist. Mr. Haystead also says that he is not a pirate, and claims to have paid royalties on every copyrighted play that he has produced.

Waite's Opera company is doing an excellent business in the Eastern cities.

The report that Chauncey Olcott intended to marry is denied by that actor.

## OBITUARY.

Frank Russell, base drummer with Victor Herbert's Band died at St. Louis, Mo., Sept. 2, aged fifty-three years, of kidney trouble. He formerly led the orchestra at the Grand Opera House in this city, and had appeared with Gilmore, Seidl, and Thomas.

James Langabee, formerly property man at the Academy of Music, Jersey City, N. J., died in Brooklyn, N. Y., Sept. 25.

Louis Melbourne, a musician, died at his home in this city on Sept. 29. Poison was found in his room, and it is believed that he committed suicide.

Harry Clifford died at Bellevue Hospital in this city on Sept. 30, of gastritis, aged sixty-five years. He had been a member of the Old Bowery Theatre company, Lester Wallack's company, and Augustin Daly's forces, and had been recognized as an intelligent, competent leading man. The remains were buried by the Actors' Fund.

Carrie Noyes, a chorus woman, died at Bellevue Hospital in this city on Sept. 28. The remains were buried on Oct. 1 by the Actors' Fund.

John Amory Sullivan, youngest son of Barry Sullivan, died at Howe, England, on Sept. 29.

## MATTERS OF FACT.

Sol Brannik is now the manager of the Klimt-Hearn company, and all communication should be addressed to him. J. Irwin Devlin is no longer with the company.

Carl Broetz, playing characters and comedy roles with Jessie Mae Hall, will be at liberty after Oct. 11.

Iva Donnette has returned from the South, where she spent the summer. She is open to offers for this season.

McSorley's Twins, under the management of Merrill and Davis, opened at the Alhambra, Chicago, Oct. 3, to enormous business, matinee and night. Receipts over \$1,500.

The new Theatre Margaret, at Anaconda, Mont., was opened Sept. 29 by Digby Bell in *The Hoosier Doctor*.

M. Jacobi, the poster artist and designer, has invented something new in living pictures. They are made to dissolve in view of the audience, doing away with waits. He claims also for his invention that the apparatus used is portable. The living picture craze still exists in Europe, where the costumes and accessories receive great attention. Mr. Jacobi has just staged a new series of living pictures at Proctor's Theatre with improved lighting and scenic effects.

Manager Alf. T. Wilton, of Lothrop's Opera House, Worcester, Mass., has Nov. 4 to 6 open for a strong attraction. The *Rays in a Hot Old Time* played here week of Sept. 29 to standing room only at every performance. The season has opened with a boom at this popular playhouse.

Owing to the closing of *A Southern Romance*, Emma Brennan, eccentric character actress, is at liberty. Miss Brennan has an excellent contralto voice. She invites offers for dramatic or comic opera productions.

Ed Goodman, manager of the New Poli Theatre, Waterbury, Conn., reports that the house is progressing rapidly, and will open as announced. He has no difficulty in filling the time and has already booked some of the best attractions.

Joe Cawthorn, who has scored as Hans, the principal comedy part in *Nature*, will be at liberty after Oct. 9.

Managers of small towns in Pennsylvania and New York having open time are requested to communicate at once with Alfred Burnham, care this office.

Thomas Ince is at liberty for comedy, character, and boy parts, *A Southern Romance* having closed. He is a graceful dancer.

Sidney Riley, who can play music at sight, is disengaged as pianist. His address is Lyndon, Ill.

Harry Dickson, who did clever work in the thankless role of Caderon in *Little Monte Cristo*, is open to offers. The company closed its season unexpectedly, and Mr. Dickson returned to town. He is a capable operatic comedian, and has an extensive repertoire.

The management of the Isle of Champagne company deny the reports circulated by several newspapers of the disruption of that company and the abandonment of their tour. They claim that all dates booked will be played.

An opera house is wanted in a city of from 10,000 to 50,000 inhabitants by C. W. Park, 1315 Iveshoe Street, Pittsburg, Pa.

S. H. Porter, manager of the W. T. Carleton Opera company, states that his advertisement has brought more applications for time than he can fill, proving the efficacy of *The Mirror's* advertising columns, and the value managers attach to the trade-mark of the W. T. Carleton Opera company.

Lillian Stollman will be at liberty after this week, owing to the sudden closing of *Nature*. Her specialty is eccentric and dialect character parts. She may be addressed at 25 West Fifty-second Street.

The George H. Adams company, under E. L. Rand's management, will include James E. Adams and wife (Becky Taylor), M. Tessier, the Adams Sisters, Tomina and Lily, Rosina Cooke, S. L. Jenkins, Signor De Low, George H. and James E. Adams will work in pantomime together. The programme will embody three styles of entertainment—comedy, vaudeville, and pantomime.

The Neill Stock company has open time beginning Oct. 18, owing to the postponement of the opening of the Grand Opera House at Columbus, Ohio, where the company was to play an extended engagement. James Neill, the manager, can be reached at the Metropolitan Opera House, St. Paul.

Murray and Mark have decided to continue together until the close of the present season. They will be seen in their latest successful comedy, *Pignat's Courtship*, under Joe W. Spear's management.

The Carleton Opera company played to 28,000 persons in four weeks in its recent engagement at the Woodside Park Theatre, Philadelphia.



## THE VAUDEVILLE STAGE

PEARL ANDREWS.



Pearl Andrews, the mimic, who has been appearing in What Happened to Jones, at the Manhattan Theatre, in this city, has decided to return to vaudeville. She made the excursion into comedy more for a rest than anything else, and also in order to be able to remain in New York for a few weeks. She stands alone in her peculiar field, and never tires of adding to her repertoire. She is studying one or two new imitations, which will be added to her list in the near future. The above picture shows her as she appears when she is giving her imitation of Frank Bush.

## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Low Dockstader is the star of the bill. Pauline Markham, the original Stalacta of The Black Crook, makes her vaudeville debut in a comedy sketch called Just Off the Road. She is assisted by Kathryn Dana, late leading lady of the Happy Hoboken Burlesque company. The original team of Canfield and Carleton head the regular bill, which includes Cora Bontt, soubrette; Foreman and West, sketch duo; Lancaster and Collins, acrobatic dancers; John and Anna Chick, sketch team; William P. Donovan and Professor John Robertson, boxers and bag punchers; Woodville and Hall, German comedians; the Gregory Trio, pantomimists; Richard P. Murphy, character vocalist; Blanche Andrews, singer; Lawson and Ward, bicycle experts, and May Rhea, soubrette.

## Weber and Fields' Music Hall.

Vesta Tilley is the bright particular star of the olio, making her American reappearance after several years' absence. Peter F. Dailey, comedian, and the Beaumont Sisters, singers and dancers, are the other specialists. The Glad Hand continues, with its big cast of comedians and pretty girls.

## Koster and Bial's.

Cleo De Mirode and the Faust ballet are the features of the bill, which includes Paola Del Monte, chanteuse; the Griffiths Brothers, comedians; Lina Pantzer, wire performer; the De Koch Troupe of gymnasts; Mlle. Bombello, sand modeler; and Alice Linton, in imitations of Chevalier.

## Proctor's.

This is a red letter week at this house. A double attraction, in the shape of Hyde's Comedians, who are all stars, and Mr. Proctor's production of a new series of living pictures, is a magnet which ought to keep the house jammed throughout the week. The performers include Helene Mora, the phenomenal contralto; McIntyre and Heath, comedians; the Five Castilians in A Game of Wits; Williams and Walker, the two real coons; Charles R. Sweet, musical comedian; the Street Arab Sextette, singers and dancers; Shelvey and Sheridan, comedy bar performers; the Randalls, Strassburgers' trained monkeys; Arthur Bigby, comedian; Shelvey and Sheridan, comedy bar performers; Vera Hart, balladist, and Alice Berwick, soubrette. The living pictures are presented on a very elaborate scale and with all the latest improvements.

## Keith's Union Square.

Lillian Burkhart, who is quite a favorite here, makes her reappearance in a new comedietta called Extravaganza. She is assisted by Forest Flood, Servais Le Roy, a French conjurer and illusionist, who was here about ten years ago, makes his reappearance. The other attractions are Maxwell and Simpson, with their illustrated songs; the Brothers Damm, comedy acrobats, who are in their second week; the biograph, with its great picture of the tunnel; the Emerson Female Quartette, the American Comedy Four, Colonel Schult's Great Dane dogs, the Seven Road Birds, singers and dancers; Evans and Vidoe, comedians; the Maginleys, aerial act; Eddie Horan, Ford and West, Master Leick, the De Morns, and others.

## Harlem Music Hall.

Mrs. Alice Shaw and her daughters, and Katie Rooney, head the bill, which includes John Le Clair, Gertrude Reynolds, Joe Welch, the Pantzer Trio, Carr and Jordan, Walton and Doyle, Bigger and Dreher, and Ma Belle Russell.

## Pleasure Palace.

Two big European novelties head this week's bill. They are the Six Sisters Picchiani, from the Circus Salomonky, Moscow, and the Northern troupe of dancers, from the Empire, London. Both acts were especially imported by Mr. Proctor. In addition to these Reilly and Wood's new company fills out the bill. The list includes Pat Reilly, comedian; Frank D. Bryan, co-

median; the Brothers Deonzo, barrel jumpers; the Franchonetti Sisters, dancers; the Gardner Brothers, musicians; Eulalie, dancer; the Eldredges, colored sketch team; the Three Lane Sisters, dancers; Froebel and Ruge, comedy gymnasts, and the Six Parisians, in a specialty called The Walks of All Nations.

## Hammerstein's Olympia Music Hall.

The Cat and the Cherub, the play of Chinese life, remains the feature of the bill. In the olio are Charles T. Aldrich, tramp juggler; the Three Polos, acrobats; Stinson and Merton, comedy duo; Cooke and Clinton, sharpshooters; Robbins, trick bicyclist, and Signor Quinto, operatic vocalist.

## The Burlesque Houses.

MINER'S BOWERY.—Irwin Brothers' Burlesquers are the attraction for the current week.

THE LONDON.—Bryant and Watson's American Burlesquers make their first appearance in New York this week.

MINER'S EIGHTH AVENUE.—The Rose Hill English Folly company have moved over to the West Side for a week.

OLYMPIC.—The Merry Maidens Burlesque company opened in Harlem last evening for their first week in the metropolis.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Ireland came to the front with a rush last week, and the brogue in all its varieties was exploited by the Prince of Cork, John Kernell, and the Princesses of Tipperary, the Russell Brothers. All of these royal entertainers have large followings among the patrons of Pastor's, and they did everything they knew how in order to please their friends in front. The Russells acted, sang, and danced with all the energy of high grade steam engines, and James even went so far as to finish his Spanish dance with a handspring. He also gave a very serious imitation of Janushek in The Great Diamond Robbery, which was well received. John Russell sang "The Lass from the County Mayo" very well indeed. Mr. Kernell, who returned from his vacation in the mountains a short time ago, was in a very merry mood. The Adams Comedy Four presented their funny little sketch, A Country Terror, with great success. Lizzie R. Raymond sang "You'll Soon Forget," a new song by Brasted and Carter, who are among the most successful song writers of the day. "Tell Me, My Lady" is another song with which Miss Raymond made a hit. She had to sing five or six songs at every performance. Joe Welch's popularity increases with each appearance. He has the East Side Hebrew down liner than any other performer on the vaudeville stage, and almost every line of his songs and sayings brought a laugh. Lillie Western, as brick and businesslike as ever, played a long selection from grand opera on the xylophone, which made a big hit, and handled her two banjos very skillfully. Other diverting acts were furnished by Bonnie Goodwin, Van Leer and Horton, Charles and Bessie Gregory, Whitman and Davis, Stanley and Scanlon, and P. J. Kenyon. Winifred, the pretty and clever serpentine dancer, made a hit as usual. She tried some new effects imported by Joseph Menchen with considerable success. One of them gives the impression that the dancer is floating in the air, and it is extremely pretty and novel.

KEITH'S UNION SQUARE.—Charles B. Welles, assisted by Florence Brandon and Charles B. Hawkins, presented Clyde Fitch's one-act play, Frederic Lemaitre. Although Mr. Welles did not give as good a rendition of the part as Henry Miller did, still he was satisfactory. Mr. Hawkins gave a good character sketch of the old servant and Miss Brandon was efficient as the little maid who wanted to be an actress until she found that it was not so easy as she thought it was. This was Clyde Fitch's debut as a "continuous author." Signor Guille, the grand opera tenor, was warmly encored when he let out his high C. He sang splendidly arias from Martha and Rigoletto, and a flowery selection by A. Flegler. The Brothers Damm, who were especially imported for the Keith circuit, made a big hit with their very original acrobatic work. The stouter of the two wears a beard and takes care of the comedy, and his slim companion does the top mounting, which is often of a dangerous character. He has marvelously strong arms, and when he showed how he could sustain his own weight on them in very odd ways the audience applauded vociferously. John Le Clair put up an exhibition of juggling which stamps him as one of the cleverest and most original men in his line. Professor Parker, after an absence in Europe of several years, returned to win fresh triumphs with his educated canines. His pet rolled barrels, ran a Ferris wheel, did serpentine dances, went through comic antics and finished with a fine exhibition of leaping. The Two Allens did a very neat specialty in which they showed the latest dances of society as they should be danced. They wound up with some amusing imitations of dancers who are not in the 400. Fields and Woolley, who are together once more, had a new and very Dutch argument on the political question which was very amusing. The Clover Trio sang well, and looked well in their golf costumes, and when they acquire a little more ease they will be all right. Rodgers and Laurence made a pronounced hit in their genuine exhibition of colored song and dance. They are among the best artists in their line. Armin and Wagner, Billy Payne, Three Graces, Hamilton and Harris, Du Crow and Du Wren, and Burke and Scott contributed turns of considerable merit. A new picture on the biograph shows a lawn party given by the Prince of Wales. A number of members of the Royal Family are shown, including a royal baby and a royal dog, which is patted on the head by a royal "gent" in a high hat. The Haverstraw tunnel picture continues to create a sensation.

WEBER AND FIELDS' MUSIC HALL.—A row bit of travesty on the Cleo De Mirode craze was put on last Thursday evening in The Glad Hand. It was put together by Roy L. McCordell. Rose Beaumont appeared as "Cleo De Mirode." She was accompanied by a dozen ballet girls whose good looks were concealed by paper mache horses' heads, with the manes falling over their ears. After a catchy song, Miss Beaumont danced a few steps in imitation of De Mirode, and then John T. Kelly, disguised as the King of Belgium, came on and caught her in his arms as she finished her pirouette. The climax was reached when Weber, Fields, and Bernard rushed down the aisle with bunches of flowers, falling over each other as they ran and landing in a heap in front of the stage. The skit is quite funny altogether, and is an addition to the entertainment. The Glad Hand has been condensed and improved in many ways. Truly Shattuck and Sylvia Thorne have made hits, and sing their solos and duets very well indeed. Miss Thorne's new love song is very pretty. Marie Loftis finished her engagement, and sang her songs

with her usual vim. Caron and Herbert went through their wonderful acrobatic comedy act, which is the best of its kind, and Alburus and Bartram presented their club swinging specialty.

HARLEM MUSIC HALL.—Edward Harrigan in Sergeant Hickey was the opening week's headline. The sketch is amusing, but does not show Mr. Harrigan at his best. Wood and Sheppard proved again that they are among the best in their line. Basso and Roberts did their comic trapeze act, which is at least four years old and needs to be brought up to date. De Forrest and De Forrest, who should not be mistaken for the De Forrests, showed for twenty minutes what poor dancing really was. In their last dance, the woman, who is supposed to be hypnotized, was handled so roughly as to bring protests from the audience. Rosalie did some clever acrobatic dances. Bert Grant and Irving Jones made a hit with their coon songs. Ma Belle Russell was a pleasing serio-comic. The Putnam Twin Sisters sang and danced blithely, and Joe Goetz swung Indian clubs.

PROCTOR'S.—J. K. Emmet, assisted by Anna Mortland, appeared in a new comedietta called A Honeymoon in a Harlem Flat, written by Charles Dickson and May Melvin Watt. The sketch differs from any other so far seen in vaudeville in the fact that it is divided into three scenes, or rather three sections. Although the play lasts only 25 minutes, the curtain is dropped twice during its progress. The characters are a young husband and wife. In the first scene the husband comes home to his flat and finds a note from his wife saying that she has gone to a matinee and in case she is not home in time he is to get his own supper. He is angry and starts in to make a wonderful Welsh carbide. He tries to eat it but cannot, and lies down on a lounge to take a nap. The curtain is dropped here for a few seconds, and when it rises a scene of perfect connubial bliss is shown. The supper is ready, he comes home, she and he embrace, and there are all sorts of petty quarrels and makings-up, and as they indulge in one particularly ecstatic embrace the curtain falls again. When it rises the husband is seen on the lounge as he was at the close of the first scene. This conveys the impression that the second scene was only a dream. Just as he wakes up his wife returns from the matinee. He and she start to quarrel in real earnest, but after a while they kiss and make up and the curtain falls for the third and last time. The little piece is full of bright ideas and quaint conceits, which appealed especially to the women in the audience. It was fairly well played by Mr. Emmet and Miss Mortland. There was no singing. Mr. Emmet did not even introduce one yodel song. Lydia Barry made a big hit with Max S. Witt's new song, "Don't Let Her Lose Her Way," which she sang excellently. Her other songs were "Dad's Violin" and "When Your Love Grows Cold." Miss Barry made a very pretty stage picture in a becoming gown. Billy Golden, assisted by May and Daisy of the same name, made the laughing hit of the bill with his wonderful whistling-wench creation. Little Daisy dances as nimbly as ever. George W. Day rattled off his budget of black-face jokes in his usual happy manner. Day is a brainy comedian and knows exactly what an audience wants. In spite of the fact that he was No. 13 he was very lucky in getting lots of laughs from the audience. He sang a new parody on "Only Me," which was well worked out, and reached a very funny climax at the end of every verse. Wood and Shepard introduced one or two new gags in their familiar act, which scored as usual. Harding and Ah Sid's comic acrobatic act is as amusing as of yore, and their many difficult feats were applauded. The Three Lamonts did a straight acrobatic act which met with favor. Riley and Hughes sang and danced after the manner of real negroes. Hyberta Pryme was a dream in Nile green and black. She must be credited with an innovation in soubrette dressing. Her bloomers were neat and natty, and the little silver sleigh bells on her garters tinkled with every step she took. Her voice is not very big, but she received an encore when she sang "Sadie, My Lady." E. M. Hall, Rio Da Costa, Varra King, Harry Taffe, W. F. Judge, and Ford and Davern were also in the bill, which, except for one or two numbers, was one of the best presented so far this season.

PLEASURE PALACE.—John L. Sullivan and his vaudeville aggregation, under the management of Frank V. Dunn, of Boston, drew large houses last week. Mr. Sullivan made his appearance at the beginning of the entertainment in a skit called Pleasures on the Ocean. The applause which followed his appearance showed that the public still regards him with the greatest favor. At the end of the bill he appeared again, in ring costume, and boxed three twenty-second rounds with Ed White. He is very stout and not very spry, but the crowd seemed satisfied as long as he could look at him. Imogene Comer sang M. H. Rosenfeld's new descriptive song, "Just for the Sake of Our Daughter." "Whisper Your Mother's Name," and "The Black Sheep." She was in good voice and won rounds of applause throughout her act. Pollie Holmes was received with equal favor, and sang a song in real Irish, and a new one called "The Belle of Greater New York." Mlle. Oceana proved herself a clever contortionist. Begley and Lee were rather tiresome in their talking act. The Fetching Brothers' comedy was very tame, but their music was quite good. Ed B. and Rolla White gave a smart boxing exhibition. The other performers were Darnody, Saville, and Stewart, the Darling Sisters, and Fred Hart.

HAMMERSTEIN'S OLYMPIA.—The Cat and the Cherub, the Chinese play by Chester Bailey Fernald, continued to interest good audiences last week. The action has been quickened and several of the first-night defects have been remedied. Holbrook Blinn and Richard Ganthony continued to win applause for their work in the leading characters. Charles T. Aldrich, the comic juggler, made his first appearance here, and of course scored a hit with his odd antics. Montgomery and Stone, Stinson and Merton, and the Three Polos repeated the hits they made the previous week. Robbins, a trick bicycle rider, made his first appearance here, and showed some neat tricks. Cook and Clinton continued to hit the bull's-eye every time, and Signor Zani Quinto sang as usual.

## A LETTER FROM HARRY PLEON.

A letter was received from Harry Pleon last week in which he relates at great length a tale of woe. He claims to have been hounded and abused by the newspapers ever since his appearance at Weber and Fields' last April. He declares his intention of remaining in America in spite of "a prejudiced press." If Mr. Pleon can prove his ability to entertain the great American public he need have no fear of the newspapers. The world of vaudeville presents a fair field and no favor, and the best ones come to the top in short order. THE MIRROR extends its best wishes to Mr. Pleon and hopes that he will be able, in spite of alleged opposition, to win out on his merits.

## LONDON'S PET SOUBRETTE.



MARIE LLOYD.

Marie Lloyd arrived in New York on the *Seale* on Thursday last. She is to begin an engagement at Koster and Bial's next Monday.

Miss Lloyd looks as bright and chipper as when she was here before. She has grown stouter, but the extra adipose tissue is not unbecoming.

"I had a dreadful time with those Custom House officers," said she yesterday, in talking of her trip, "they took my six trunks, but I suppose I'll get them out in time to make my appearance in proper garb. I have a stunning lot of gowns, all of my own designing, and enough of them to make a change every evening."

"How about your songs?" asked THE MIRROR man.

"I have a lot of what you New Yorkers call peaches. There's the 'Geisha Girl,' which I am sure will be a go. 'I Don't Know What To Say,' in which I make-up like a baby; 'She Never Had Her Ticket Punched Before,' 'The French Maid,' 'Won't You Be My Saturday Till Monday?' and several others which ought to make hits."

It was the "Saturday till Monday" song that caused the row between Miss Lloyd and the managers of the Syndicate halls in London. Sooner than cut out the song she cancelled her three years' contract with the Syndicate, and took an engagement at the Palace, at three times the salary she had been receiving from the Syndicate.

Miss Lloyd has come here direct from Berlin, where she made a hit, especially by her dancing. Her engagement here will begin next Monday, and will last only a few weeks. She will return to London in time for the pantomime season.

The above picture shows her in the costume she wears when she sings "The Geisha" song.

## THE NEW KEITH ENTRANCE.

The new Tremont Street entrance to Keith's Theatre in Boston, the opening of which was described in last week's MIRROR, is a marvel of elegance and good taste. The building is five stories in height, and is surmounted by a pagoda-shaped dome, made of stained glass. This dome rises twenty feet above the roof. At night the electric signs announce the name of the theatre to the four quarters of Boston.

The entire front seems made of stained glass. In the centre is an immense cathedral window, with the initials "B. F. K." in monogram form. This glass front is illuminated from within and without by incandescent and arc lights of great power.

On either side of the entrance are immense pillars of pure white marble. The outer lobby is about twenty-five feet square, and contains the box-office and the frames for photographs of the performers. The box-office is placed in the centre, and is on wheels, so that it may be moved in any direction. The lower portion of this most unique piece of furniture is a quaint bit of old mahogany. On the front is a picture which was painted on it many years ago. The upper part is of bent glass, framed in silver, and the roof is of stained glass of odd design. The shelf on which coin is exchanged for tickets is a beautiful slab of onyx. The humblest patron of the house, as well as the swell box-holder, gets his ticket at the same window.

The frames for displaying the photographs are made of gold, set in mahogany, which in turn is surrounded by marble. The advertising is thus made an ornament instead of an eyesore. The ceiling of this part of the entrance rises to the second story, and the centre is ornamented with a beautiful painting.

Handsome swinging doors admit the visitor to the entrance proper, and it is here that the eyes are dazzled by everything that art and good taste could suggest to the fertile mind of E. F. Albee. In the centre is a marble stairway leading to the passageway to the theatre. Surrounding the stairway is a gallery tiled with marble and protected by a brass railing of original design. The newel posts at the head of the stairs are of open bronze work, topped with onyx. On these rest Sevres vases, surmounted with sprays of incandescent lights. A beautiful dado of Siena marble runs around the entire apartment. Two fine canvases, representing Music and Song, are set into the walls at either side. The dome is decorated with an immense painting showing some airy sprites at play. On the walls are hung oil paintings by famous artists, and in appropriate places are bits of exquisite bric-a-brac, marble statuary, bronze ornaments, palms, and flowering plants. The marble stairway consists of two short flights. The rail or ramp of the lower flight is of pavonazzo marble, fourteen inches wide. It is carved out of a single block, and is, without doubt, the finest thing of its kind in America. The walls of the apartment at the foot of the stairs are lined from floor to ceiling with Siena marble. On one side is a mantel and fireplace and on the other side a mirror. The mantel is an exquisite combination of onyx and ivory—white raised work. A bronze clock of the period of Louis XV. stands on the mantel. To the right is a little electric elevator, which runs to the upper floors, where the offices are situated.

From this palatial apartment one passes to the subway or tunnel, which runs under Mason Street and into the theatre. This is thirty-five feet long and is decorated with the same taste



as the rest of the entrance. The floor is of white marble, with ornamental copper designs sunk into each tile. Directly under Mason Street, owing to the lowness of the ceiling, plate glass mirrors have been set in, so that when people pass under them they appear to be walking upside down. Another pair of swinging glass doors admits one to the vestibule leading to the theatre proper. This vestibule is like the rest of the entrance, a delight to the eye. The canvases which adorn the walls and ceilings are by Tojetti, and they certainly reflect great credit on him.

To General Manager Albee, however, belongs the credit of this great work. When Proprietor Keith returns in November he will be astonished and pleased at the improvement made in his absence, and he will again have cause to congratulate himself on having so able a lieutenant.

#### KOSTER AND BIAL'S OPENING.

An immense audience filled every seat and every inch of standing room at Koster and Bial's on Monday evening of last week, when the regular season of 1897-8 was opened. It was a big occasion, which had been boomed and heralded by the daily papers for weeks, and the curiosity of the audience was aroused to the highest pitch. The cause of the excitement was the appearance of Cleo de Merode, the famous French beauty, who has received more free advertising than any star who has ever visited our shores, not excepting Yvette Guilbert. On account of this fact the other acts on the bill did not receive the attention that would otherwise have been given them, as everyone was waiting to see Merode.

When she did make her appearance everyone was so busy with his or her opera glass that the applause was not very strong, but she didn't seem to mind that. She was attired in the conventional costume of a premiere danseuse, and poised herself on her toes to begin her dance. It was very short, and she had disappeared almost before the people had had a good look at her. She reappeared in a few moments and danced a little more, but after that she contented herself with posing as the central figure in some very pretty stage pictures formed by the ballet. Although her dancing was disappointing, her very pretty face and the wonderful arrangement of her hair certainly made a hit.

Mlle. de Merode's entrance was preceded by a grand ballet which was brought over direct from the Empire Theatre, London, dancers, scenery, costumes, and effects all being fresh from the other side. The ballet tells the story of Faust and Marguerite in pantomime, with frequent changes of scenery and costumes. It is a gorgeous affair, and takes over an hour in its presentation. The setting for the Palace of Pleasure was magnificent, and the final scene, showing a sort of stairway to the skies, was extremely pretty. Some of the ballet girls from dear old London are good looking and many of them have fine figures.

The hit of the olio, which preceded the ballet, was made by the Brothers Griffiths, two English eccentrics. The first ten minutes of their act is very tedious, and is filled with dull English fun, but the latter part of their act kept the house in a continual scream. One of them climbed to the second tier of boxes on a ladder, and then made his way to the center of the house by walking on the plush railings of the boxes, apparently risking his life with every step. He threw hats from his perch which were caught by his partner on the stage, and then made his return to the stage by the same perilous route. Their real hit was made with their "Blondin donkey" act. The one who did the rail walking dressed himself up in imitation of a donkey and proceeded to do some tricks at the command of the other. His antics were funny in the extreme, and at every new movement the audience simply howled. The imitation tight rope walking act by the donkey made a splendid finish to the act, and the performers were called out two or three times to bow their acknowledgments.

Lina Pantzer, whose specialty is done on the bounding wire, also made a hit. With and without her balancing pole she danced, turned somersaults, and did other tricks, which brought her plenty of applause. Paola Del Monte, whose name was printed in type fully as large as that of Cleo de Merode, sang several songs in languages which were intelligible to only a portion of the audience. Unlike many foreign chanteuses, she really has a voice, so that even for those who did not understand her there was a good deal of pleasure in listening to her. She wore a gorgeous costume and many precious stones. The De Koch troupe of acrobats did some tricks which had not been done here before, and several others which were not very novel. They kept their best tricks for the finish of their act, and for ecucors presented some odd turns which won them hearty recalls. Alice Linton gave an imitation of Chevalier singing "The Little Nipper," and then, in her old man make-up, she sang "I Love You in the Same Old Way." She made a fairly good impression, but New Yorkers are rather weary of the coster business.

A number of floral pieces were passed over the footlights to De Merode and Del Monte.

Mlle. Rombello presented an original and unique act which had never been seen here before. On the stage were three large frames, inclosing squares of velvet. Mlle. Rombello stood behind each one in turn and with different colored sand made pictures on the velvet background, as quickly and deftly as any crayon artist could have done it. First she made a picture of a bunch of flowers tied with a ribbon, next a dog's head, and finally a very vivid picture of a ship on fire. The novelty of her performance held the attention of the audience, and she was recalled twice when she had finished.

#### HE WANTED TO KNOW.

In front of Tony Pastor's Theatre is an electric sign which reads simply "Pastor's." The P is made of red lights and the others are white. One night last week one of the wires got out of order and the letter P failed to light up as usual, so that the sign read "Astor's." A farmer from Long Island came along, and seeing the sign made a bee line for the box-office in which Frank Hardiman, the genial treasurer, was busy dealing out tickets. When he got to the window the old man elevated his goatee, and looking at Hardiman sternly, said: "Looks hysr, young feller, what I want ter know is this, has good old Tony bin frize out of his own theayter by them millionaires? Ain't them Astors satisfied with a contrin' half the real estate in New York, an' a lot o' big hotels, without gittin' into a business that they know nothin' at all about? B'gosh, I won't pater-nize 'em. I come in ter see Tony's show, but I'll be derned if I'll deal with them Astors." He went toward the door followed by Hardiman, and pointed to the sign. When Hardiman explained that it was the electrician's fault, and that Mr. Pastor still controlled the house, he went back and sat down and did not leave until the lights were turned out for the night.

#### HE WANTED "KEITH'S CIRCUS."

J. Austin Fynes, manager of Keith's Union Square Theatre, received a letter the other day from the Mayor of a large city, not three hundred miles from New York, which ran as follows:

MAYOR'S OFFICE, — Sept. 28, 1897.

To the Manager of Keith's Circus, New York City: DEAR SIR.—The citizens of our city are about to erect a new opera house, and as we are anxious to secure good attractions we would like to know if you would play your circus here for us. Please let us know as soon as possible, and oblige Yours very truly,

Mayor.

Some member of the Mayor's cabinet had probably been on a wild toot recently in New York, and had visited the Union Square. He probably thought the performance was a "regular circus," and when he got back told the Mayor, who determined to secure it at all hazards. Mr. Fynes is going to have the letter framed.

#### SHE FORGOT HER LINES.

Marie Loftus appeared to be a trifle nervous when she tripped on the stage at the Wednesday matinee last week at Weber and Fields'. She started in to sing a new song called "She'd Never Been There Before." She sang the first verse and chorus all right, but had to look to the wings to be prompted to begin the second verse. When she tried to get the cue for the third verse from the prompter, something happened. The prompter must have been afflicted with a stutter, for he failed to respond to Miss Loftus' eloquent ocular appeals, and with a stamp of her pretty foot she rushed to the wings, snatched the paper from his hands, and threw it on the floor, while Stromberg and his men played the introduction to her second song. The little incident did not rattle her, however, for she sang the rest of her songs with even more vim than usual.

#### VESTA TILLEY OPENS.

Vesta Tilley, "London's Idol," opened an eight weeks' engagement last evening at Weber and Fields' Music Hall. Of course, the hall was crowded with the admirers of the magnetic little woman, and her appearance was the signal for an enthusiastic outburst of applause which lasted several minutes. She sang song after song in her imitatively artistic way, and when she stopped at last from exhaustion, she had to return again and again to bow her thanks. All of her songs are new and excellent. "The Piccadilly Johnny" and "Showing Aunt Matilda Round the Town" are especially good, and there is no doubt that they will be whistled in a few days.

#### ROBERT GRAU'S DIFFICULTIES.

Robert Grau seems to have taken on too much of a contract in trying to manage three big companies, and his affairs are in a muddled state. On the evening of Sept. 25 Bennett and Kent refused to appear at the Auditorium in Baltimore, as they had not received their salary. Kent addressed the audience from a box explaining matters, and there was a great uproar in the house. His other companies of celebrities do not seem to have fared any better. Neither Grau nor his partner, Dr. Sloessel, could be found at their office yesterday. The sign on the street door has been taken down.

#### MUSIC HALL CASES ADJOURNED.

The case against Oscar Hammerstein, accused of selling liquors while a dramatic performance was being given, came up before Magistrate Mott on Tuesday last. Several witnesses were examined, and just as Mr. Hammerstein's lawyer was about to begin an argument for the dismissal of the complaint, the judge adjourned the case until Thursday, October 7.

The cases against the other managers have also been postponed until after the case against Mr. Hammerstein has been settled.

#### THE COMBINE'S AFFAIRS.

Matters do not appear to be running as smoothly with the big vaudeville syndicate as they were. Several performers, dissatisfied with the big commission arrangement, have booked dates directly with managers, who are supposed to be subject to a heavy fine for an action of this kind. Jo Paige Smith, who represents the combine in New York, says it is as strong as ever.

#### A DIFFERENT MINER.

In the account of the crusade against the music halls in last week's MIRROR, H. Clay Miner, Jr., was mentioned as the manager of the Eighth Avenue Theatre. It is Edwin, and not H. Clay, Jr., who manages the house. H. C., Jr., is studying law.

#### VAUDEVILLE JOTTINGS.

Low Dockstadter is making his first appearance in New York this season at Tony Pastor's.

John W. Vogel and the members of the Darkest America co. were tendered a banquet at Salem, Ohio, recently by the members of B. P. O. E. No. 365. During the evening Manager Vogel was presented with a beautiful banner, the gift of Mrs. Henderson Smith, wife of the band master of the co. Billy McClain and Madame Cordelia have been engaged, and will join the co. at Uniontown, Pa., Oct. 11.

Father Zeigler's bullet-proof coat was tested the other day at Koster and Bial's. A public exhibition of its efficiency may be given shortly.

Patrice, whose success as a vaudeville star is assured, is making elaborate preparations to put on a new piece after the holidays. She will carry a full set of scenery, and will introduce some startling spectacular effects. The plot of the new play is founded on a fairy tale.

Titania, the toe-dancer, now wears her diamonds fastened to her finger nails.

Paola Del Monte was ill on Friday evening, and could not appear at Koster and Bial's. She has recovered, and is now as well as ever.

The Picchiani Family arrived from Europe on Friday last. There are eleven of them, but only six of them appear in public. The Northern Troupe arrived on the same steamer. Both attractions are filling engagements at the Pleasure Palace.

R. J. Jose and the Old Homestead Quartette will soon appear at Keith's Union Square.

Haines and Pettigill will work hereafter in white face. Haines says he is tired of hiving his looks behind a screen, and he is going to give the women patrons of the theatres the worth of their money. They will take out a co. of their own in a few weeks.

Emma Carus has signed with the Broadway Burlesques. She plays boy parts in the burlesques, and does her specialty in the olio. The co. is at the Gaiety in Chicago this week.

T. M. Van Wyck, who has been employed as press agent at Hammerstein's Olympia for several weeks past, has resigned his position in order to join the forces of Robert Ingersoll. This is Mr. Van Wyck's fourth season with Colonel Ingersoll.

Richard Pitroff is filling a very successful engagement at the Orpheum, San Francisco. He put on

#### VAUDEVILLE.

"We have never yet heard such good, such exquisite popular music, as we have heard yesterday in Terrace Garden."

That is what the N. Y. Herald of September 27th says about the

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Yankee Comedy Characters and Specialties, with Jaa. B. Mackie's Little Jack Horner Co., season 1897-98.  
Permanent address, BLISSFIELD, MICH.

## 2—LESSWIRS—2

Novel Ring Performers.

Address Minnion.

Francis, Barney and Russell, Dolline Cole, the Deltorellis, Florence Townsend, and Grace Celeste, and Zengui, the wonder. Paris Up Side Down closes the show. It is a farce-comedy burlesque, and different from anything ever attempted heretofore.

The American Comedy Four made a hit last week at Keith's Boston house. They will be at Hammerstein's Olympia next week.

John L. Sullivan, who appeared at the Pleasure Palace last week, will manage his own company hereafter. Frank Dunn has retired.

The Faust Brothers Vaudeville company opened the De Remer Theatre, Pueblo, Col., on Sept. 27. Charles Woodford is manager, and Charles Dontrick is in advance of the company.

Edith Pond has engaged Louis M. Granat for a short tour, beginning Nov. 8. Mr. Granat has made a big hit in Europe, and on only remain here a short time, as he has to go back to Europe to fill engagements on the Continent.

Quebec, Canada, Casino (Theodore Hamel, manager). The following people appear in 12-18 to big business: De Vaux, Kardo, Mlle. Chairette, Mr. Harmond, and Louis Verande; those appearing 20-25 are the La Verde Sisters, Maud Guiger, Mlle. Chairette, Ramza and Arno, Mrs. Harmond, and Louis Verande.

Kohl and Middleton have dissolved partnership. The details of the separation will be found in the Chicago letter.

Charles J. Ross and Mabel Fenton will put on an entirely new travesty next week at Weber and Fields'. It is called Just Like a Woman, and was written by Mr. Ross. The incidental music is by John Stromberg.

The vaudeville houses did a tremendous business on Monday and Tuesday of last week, which were Jewish holidays. Keith's was jammed to the door at 1:30 on Monday afternoon.

Forest Flood has recovered from his recent illness, and is appearing once more in support of Lillian Burkhart.

#### VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—Gibbons' Auditorium presented a very strong combination this week in Tony Pastor's co., which is one of the most popular organizations on the road. Tony Pastor, Watson, Hutchings and Edwards, Maud Raymond, the Olympia Quartette, the Elmore Sisters, Edwin Latell, World's Trio, Barnes and Simon, the De Phillips, George E. Austin and Albertus and Weston, to deservedly large patronage. For week of 11 in Gayest Manhattan.

Henry E. Dixey has made the hit of his life in vaudeville, and remains for a second week at the Bijou, turning away people at every performance. Patrice, in a New Year's Dream; Milton and Dollie Nobles, in Bilgeville Junction; Lillie Western, J. Stuart Blackton, Howard and Stevens, Armin and Wagner, Walter Lee, Minnie Lee, Estelle, Peters and Walton, and the biograph, complete the first-class entertainment, patronized by our best people.

The New City Sports Big Show, Phil Sheridan, manager, is at the Trocadero. The co. is up to date. It is liberally patronized. The features introduced the Smilax Sisters, Hi Tom Ward, Mr. and Mrs. Robinson, White-law and Stuart, Crisnie Sheridan, Les Figures Nation by eight girls, Nina Covelle, Will and Ethel McRobie, the Robinson Baker Trio in a jumping act, Mr. and Mrs. Coley Grant. Bookings to follow are Edman's Orchestra, H. Al. Reeves co. 18, Rose Sydel 25, Weber and Fields' Own co. Nov. 1, Floyd Lannan, the new resident manager, is making things hum, and is a valuable acquisition to James H. Curtin's staff.

The Rents Stanley co., which had a big week at the Lyceum, has jumped to the southern part of the city, appearing at the Standard. Business is improving in this location, but it is far from what it should be.

The Gay Masqueraders came from the Standard to the Lyceum this week, receiving better patronage, which they deserve. The various acts go with a vim and the entire programme is replete with novelties.

A co. advertised as the City Sports is at the Kensington, with Rice and Barton to follow week of 11. Business thus far this season not up to expectations. As announced solely in THE MIRROR, the Arch Street Theatre is out of the vaudeville field, and will reopen 11 with Helrow opera. The new lessees are Morris Finkle and Joseph Edelstein, of the Windsor Theatre, New York city, with a Mr. Epstein as manager. Joseph Treese, the late manager of the Arch, retires without a dollar, expending his last penny trying to liquidate his indebtedness and keep his good name and clean record.

Gus Hill's New York Stars and Steve Brodie are booked for the Standard week of Oct. 11. Lowery and Frances' International Burlesques are at the Kensington 18, Rice and Barton's Gaiety co. is booked at the Lyceum 11, and then jumps uptown to the Kensington. Felix Morris comes to the Bijou 11. Vaudeville patrons are becoming fastidious, and it requires first-class novelties and specialty acts this season in the Quaker City to insure business. Old time shows or combinations with eight or ten people are things of the past.

S. FERNBERGER.

CHICAGO, ILL.—Hopkins' Theatre: One of the most attractive offerings that has ever been made



at this house is the engagement of Madame Marie Taverly. She is making a tremendous hit, and has proved to be a big drawing card. The others are: Harry C. Stanley and Adele Jackson, Albertus and Bartram, Trolley and Finley, the Aherns, Siegfried, Post and Clinton, Lizzie McKelvey, and Hopkins. Chicago Opera House: Edmund Hayes and Emily Lytton are the star attractions. They presented a sketch traveling familiar scenes from Camille and The Crust of Society. William H. Windom's Quartette are always appreciated. George H. Wood, Howe Wall and Waters, Georgia Bryton, Angela Sisters, Olshansky and Lenny, Maud B. Price, the Robins, Nat Le Roy, Gilmore and Mace, the Madders, and Blanche Le Clair, make up the balance of the bill.

Haymarket Theatre: Manager Jay Rial offered for his popular West Side house the following list of well-known performers: John T. Sullivan, Eleanor Barry and Aggie Vies, Ed M. Faver and Edith Sinclair, Smith and Fuller, Adelina Roatino, Dixon, Bowers and Dixon, Fisher and Carroll, Charles Case, Field and Salina, T. Nelson, Downs, A. Holmes, De Wolf and Walters, Lou Rose, Kosore Children, and concluding with McFadden's Flats.

Olympic Theatre: John and James Russell are the topstars for Manager Castle's bill, which also includes: Caron and Herbert, Lizzie B. Raymond, Staley and Birbeck, the Fromonts, Dillon Brothers, Herr Grads, Montgomery and Stone, Franklin Sisters, the Deacons, Pattie Lataine, Charles E. Wilson, Monsieur Crago, and Edgardo Geyer.

Clifford's Gaiety: Since the change in the scale of prices business has been much better, and if Manager Clifford continues with a good line of attractions there is no doubt that it will prove a financial success. The Broadway Burlesquers, under the direction of Weber and Fields, furnished the entertainment. The co. includes: McAvoy and May, Gilbert and Goldie, Emma Carus, and the Three Dunbar Sisters, together with a burlesque entitled The Girl from Paris, Ky.

Ferris Wheel Park: Manager Tom Prior continues his open-air resort, with the usual good array of artists, to a fair business.

Chutes: Manager Simpson offered for his programme Avery and King, Tom Taylor, James E. Black, Professor George Wambol and son, Harry La Sage, Soncrantz Brothers, Belle Gage, and James Collins.

Sam T. Jack's Opera House: Orange Blossoms and Mlle. Dika continue for another week, and are still drawing crowded houses.

Ure's Grand Theatre: This house, formerly known as the Royal, opened on 30 with Harry Ure as manager. It is the intention of the management to run it as a strictly first-class vaudeville house and the following programme was offered: Rosaire, Emery and Russell, Maud Amber, Chris and Maud Lane, Grierson Sisters, Carroll and Webb, Schaefer and Gavini, Mayer, Smith and Mayer, and the Three Albion Brothers.

Last week there was a dissolution of partnership in the museum business of George Middleton and Charles E. Kohl, of the long-noted firm of Kohl and Middleton. The change in the business relations of Messrs. Kohl and Middleton is supposed to be the result of the recent combination effected between Kohl, Castle, and Hopkins. George Middleton was not a party to this consolidation, and seems to have been referred to simply remain in the old museum, where the firm first made its money. Kohl and Middleton originally conducted the Olympic Theatre and two dime museums; later, taking George Castle into partnership, they branched out by absorbing the Chicago Opera House and the Haymarket Theatre. Middleton will now run the museum, single handed, while Kohl and Castle will control the three houses.

Owing to several good offers Dave Sahel and his wife Josephine have withdrawn from Fred Hallen's combination. For the past two seasons of the Masonic Temple Roof Theatre Josephine Sahel has closed the house, and has within the past year played here for twenty weeks, which has never been done by another performer in such short time. She is one of the best drawing cards in the profession.

HARRY EARL.

BOSTON, MASS.—Everybody in Boston is talking of the new entrance to Keith's, and that house has been packed to the doors all the past week. The programme for this week is as follows: Felix Morris, Fred Lenox, Sr., and Jane Lenox in The Old Musician; new pictures on the biograph, E. J. Jose and his quintet, John W. Hanson, the Four Cohans, the Delys, Alex. Heindl, the Quigley Brothers, Murray Brothers, Bella Hathaway, the Gless Brothers, Forbes and Doyle, Bijou Comedy Three, Barry and Benson, Leavitt and Novella, the Ventina, Gruett, Boers, and Gruett.

At the Howard Athenaeum the combination of the week is Al Reeves' Burlesque co., including Thatcher and Milton, the Talleyho Trio, Perry and Burns, Lillian Perry, Al Reeves and Spitz's Twentieth Century Bloomer Girls. There is also a house of comedy, including Arabella and Araminta, Carr and Jordan, Phyllis Allen, Alexander and Watson, Mlle. Anna, Mabel Arnold, Ray Wilson, Pauline Alonzo, and the Comedy Trio.

The drama of the week at the Grand is Escaped from Sing Sing. The supplementary bill is furnished by James and Lydia Sheeran, Marlowe and Plunkett, the Mark Trio, Collins and Dally, the Exotic Colored Quartet, and the Melbourne Brothers.

At the Palace this week the attraction is the White Crook co., which includes Clifford and Dixon, Agnes R. Behler, James Dixon, John J. and Florence Murray, Jane Mardo, Browne, and Valmore.

Harry Morris' Twentieth Century Maids are breaking hearts at the Lyceum this week. In their olio are: Lola Millers, J. C. Harrington, Bailey and Simonds, Ella Hennig, Lela Trimble, and Abasco and Page.

The vaudeville bill at Austin and Stone's presents Hayden and Hetherington, Gillen and Stewart, Mr. and Mrs. Norris, Glen and Edwards, Billy and Madrid Jackson, Louise Dempsey, the Raymond Sisters, Powers and Benton, Arnold and Herring, Christie Joyce, the Maggi Brothers, Budworth and Brimmer, and John N. Phillips.

The vaudeville entertainers at the Zoo are Herr Granada, Alma Fedora, Dudley Prescott, Gus Richards, and Zakariner and Artmarkhoe.

Pearl Hart's Female Minstrels and Billy Wilson's Comedy co. are at the Nickelodeon.

JAY BENTON.

PROVIDENCE, R. I.—Westminster Theatre: Manager Batchelor had his attraction week 27 Gus Hill's New York Stars and Steve Brodie's co. Hilda Thomas and Frank Barry scored a big hit as usual. Oakley and Huested, Hatt and Pearl, Gordon and Curtis, Annie Hart, C. W. Williams, and Leslie and Curdy were entertaining. Business very good. Fred Rider's Moulin Rouge co. 49.

Olympic: Manager Spitz offered one of the best bills of the season week Sept. 27. The S. R. O. sign was used every evening. Little Egypt, the Four Cohans, Haines and Pettigill, Stewart and Gillen, Annie Whitner, the Everet Trio, Collins and Ray, Crowley and Foley, and Minnie Cline and co. in a new comedy called The First Night gave pleasing performance. For the week 49: Rosalie, Lew Bloom and Jane Cooper, Alf Grant, Sheehan and Lucy, Helene and Elmer, Howley and Leslie, Sisters Leigh, Lulu Thia, Three Devences, Ted Breton, the Loretas, May Burns, Henry T. Wait, and Willett and Thorne Comedy co.

Among the attractions secured for the Olympic by Manager Spitz while in New York last week are Imogene Comer, the Rezell Family, and Diana.

H. C. KIRLEY.

JERSEY CITY, N. J.—Bryant and Watson's American Beauties Burlesque co. came to the Bon Ton Theatre Sept. 25 to fine attendance. The performance gives great satisfaction. The opening act, The Helene Ball, is remarkably good: full of bright sayings and catchy music. The costuming and scenery are very good. The olio introduces Josie Gregory, Harry Bryant, and Mollie Phelps, Wilson and Masoney, Watson and Dupree, Mitchell and Love, and O'Rourke and Burnette. Buco Bike concludes. Sam Devere's co. 49. Robie's Bohemians 11-16.

Frank Kimmerly, a politician of this city, has leased Salter's Willow Haven Casino.

O'Rourke and Burnette, dancers with the American Beauties, are doing a fine dancing act.

WALTER C. SMITH.

CINCINNATI, O.—Tony Pastor and his great co. were at the Walnut Sept. 26-27. The house was filled at every performance. Besides Tony Pastor, the artists were Watson and Hutchins, Ed Edwards, Maud Raymond, the Elmore Sisters, in a very bright sketch; the Olympian Quartet, Edwin Latell, Ryan, Ryan and Wood, Barnes and Sisson, the Du Phillippis, George E. Austin, and Albertus and Weston. Flynn

and Sheridan's co. has been having good audiences at the People's. It is made up of whites and creoles, and has two snappy burlesques, headed by Ada Henry, Lina and Vani, Dillon and Hapke, Marion and Pearl, and Bobbe and Costes, and the Golden Gate Quartet. The Vanity Fair Combination is next. For the week 49 the Pike will have Kate Claxton, supported by Walter Vinnet and Jack Palmer. In the Fate of Half Past Four: Josephine Sahel and George Thatcher, a-acted by Edward Marble, as the top liners. The balance of the bill will be good. The Fountain has a musical comedy. In Atlantic City, Sept. 26-27.

MR. WAUKEE, WIS.—Hopkins' Trans-Oceanic Star Specialty co. opened at the Alhambra to a packed house 26. Genaro and Bailey scored well. Will H. Fox met with great success. The Karno Trio were loudly applauded. Henry Kessler sang tenor songs. Morton and Bevelle were imitable. Papina proves herself to be second to none in her line. Leona Lewis' new songs took splendidly. Mr. and Mrs. Arthur Sidman are as popular as ever, and the Mohring Brothers are good as duets. The management announce another good bill for 49, consisting of Gus Williams, Neville and Barlow, Goldsmith Sisters, Sam and Kittie Morton, Arline Rumsey, Al. Waltz, the Barretts, and Lou Wells. The Twentieth Century Sports opened 26 at the Academy to the capacity of the house. The performance was good and the audience appreciative. This co. is a part of Manager John A. Bell Opera co., and contains some clever people. E. F. Seaman, Maurice Hagerman, Lottie Kendal, Vivian Rosseter, and the remainder of the co. are good. Next week the Helen Russell English Sports.

COLUMBUS, O.—Minerva Park (John K. Burke, manager): The season closed Sept. 26 with the largest crowd that the Casino has ever held; the bill was the best that has been here this season, including Frenchell and Lewis in operatic duets, John A. West, the Sa Vana, Jay Quigley, and Lee Ingham. The park has been very successful, and with the improvements to be made will be a greater success next season.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): Business excellent Sept. 25-26. The olio included Ward and Curran, Ray L. Joyce, Fenz Brothers, Anna Wilmuth-Ryan, Mary Richfield, Rawson and Jones, and Redman. Music Hall (William Kennedy, manager): Business fairly good Sept. 25-26. Barry and Dillon, Burt Parker, Kullane and Kane, Gertrude Girard, and Etta Albion, all appeared to advantage.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business and bill up to the usual high standard week of Sept. 26-27. Stanley Whiting and his colored assistant made a most decided hit in their comic business, and Leda Mitchell's songs took well. Of the holdovers, George and Kate, and the comedy duo of Smith and Campbell have established a new record, being the only sketch team ever appearing at the Orpheum who have given an entire change of act their second week. Coming Sept. 27 Van Auker, McPhee and Hill, Barton and Ashley, McCarthy and Reynolds, Provo, Fred Garnet.

BALTIMORE, MD.—This is a gala week at the Howard Auditorium, where Manager Kernan has provided his patrons with one of the strongest bills of vaudeville talent that has ever visited this city. It includes Eugene O'Rourke, Alice Holbrook, John Kernell, Polly Holmes, the Mimic Four, Patterson Brothers, Swift and Chase, and Doherty's Poodles. Hyde's Comedians, with Helene Mora, will be the next attraction. May Howard's Extravaganza co. is at Kernan's Monumental Theatre, and will be followed by Jermon's Black Crook co.

WASHINGTON, D. C.—Jermon's Black Crook Co. opens the week at the Lyceum to a crowded house. Two catchy burlesques are given with vim and snap. A strong olio introduces Larry Smith and Mamie Champion, Kitty Wells, Emery and Marlow, Mlle. Wureal, Kitty Clements and Gilmore, Gardner and Harris. Bantz-Santley Burlesque co. follows. The newcomers this week to the Bijou Family Theatre are Henri and Rosamita De Gracia, George Graham, Eugene A. Niedert, the Allys, Charles De Forrest, and Fred Warren, Edgardo Melrose, and Byron and Blanch.

JOHN T. WARD.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): New City Sports in a good bill of vaudeville and burlesque enjoyed good patronage Sept. 25-26. Joe Oppenheimer's Miss New York, Jr., and Gus Hill's World of Novelties divide the week of 49.

LAWRENCE, MASS.—New Lawrence Theatre (Charles J. Gorman, manager): Manhattan Club Burlesque co. gave pleasing performance to good business Sept. 25-26. Harry Morris' Twentieth Century Maids 26-Oct. 2. Harry Sydell's London Belles 49. Lang's Opertic Stars 7-9.

FREEMONT, ILL.—Germania Opera House (Phil Arno, manager): Billy Link's Vaudeville and Farce Comedy co. Sept. 25, 26 to large audiences.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Week of Sept. 27 the Hood lums are stars. Others are Sisters Louisa, F. H. Henby, Hooker and Erdman, Marion and Marston, Skeels and Wells, and Varena Sisters. Business fair.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): The London Gaiety Girls opened a week's engagement Sept. 25 to fine business. The olio includes Al. Flynn, C. A. Hughes, Eva Swinburne, Fulton Brothers, Louis Beauvais, Raymond and West, and Tut Guichard. Gaiety Theatre (Agnes Barry, manager): Al Reeves' Big Burlesque co. opened in McFadden's Row of Flats to a big house 25. In the olio were Thatcher and Milton, Talleyho Trio, the Tenderloin Belles, headed by Cissy Grant, Terry and Burns, Lillian Bates, and Al Reeves. Pay Foster's Extravaganza co. 49.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): The opening occurred Sept. 26; large audiences ever since. The people Sept. 27 are: Burkhardt, Barrett and Learned, Marie Mather, Carnella and Shirk, Eddie Horan, Grant and Norton, and Louise Dempsey. People for 49 are: Willams and Melbourne, Hamilton and Herndon, Ryan and Ryan, Mlle. Barreles, Bates and Bates, Mlle. Zantinis, Lida Bates, and the Three Graces.

QUEBEC, CAN.—Casino (Theodore Hamel, manager): The best attractions that have appeared since this house opened were week Sept. 25-26, especially the La Verde Sisters and Roma and Arno, also Mabel Gayer, Miss Clairette, Mrs. Harman and Louis Verande, who has become a favorite and is now in his third week. Business big. Week Sept. 26-27 Ella Dunbar, Benetto, Gilmeretto and Mack, Miss Turnover, Mrs. Harman and Louis Verande.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The comedy duo of Smith and Campbell were excellent. The singing of Helene Mora was an especially enjoyable feature. Big business. 49 New York Stars. 11-16 Columbia Burlesquers.

SCRANTON, PA.—Davis Theatre (George E. Davis, manager): Wood Sisters co. Sept. 25, 26 and 29 to good business.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The bill Sept. 25 is fairly good, and includes Bob Marks, Lowell and Lowell, G. W. Grant, La Porte Sisters, Alfred M. Arnesen, and the scenic optiscopes at the Klondike, which were of inferior quality and were cut out.

BLOOMINGTON, ILL.—The Gaiety: This house closed 25, after a run of three weeks. Scott Lawrence, the lessee and manager, being unable to meet bills contracted in refitting the house. The attendance has been fairly good, but lack of capital has caused its failure. It is quite probable the house will be reopened under new management. The bill for week ending Sept. 25 included Marland and Thompson, Adams and Taylor, Mlle. Amy and Harry La Van, Scott Lawrence, and Novella and Guna. Salaries for the last week are missing.

WORCESTER, MASS.—Bijou Theatre (Julia E. O'ffer, manager): Lizzie and Vinie Daly were featured in a strong bill 25-Oct. 2. Pauline Hall, E. M. Hall, and others 49.

PITTSBURGH, PA.—Jermon's Black Crook Extravaganza co. opened Sept. 25 at the Academy of Music to a crowded house. The co. is large and strong. Bon Ton Burlesquers 49.

INDIANAPOLIS, IND.—The French Folly Co. opened at the Empire Sept. 25 to fair business, and presented a mediocre show. Al Clemmons and Lillian Marshall do a neat sketch. The burlesques were without point, though the chorus sings well.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Sept. 25 Spaulding and Bartram, Vera Olcott, May Young; business quiet.

NASHUA, N. H.—Franklin Opera House (Hopkins and Fellows, managers): George Marshall's

Vaudeville co. opened a week's engagement to good business Sept. 25-26. Week 49 Fox and Ward, the Whalers, Beach, Eddie Daley, Higgins and Leslie, Laura Francis, and the La Della.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Bantz-Santley co. 25-26 to big business. The Walsh Sisters, Arthur Arnold, Maud Caswell, the Esther Sisters, Maddox and King, St. Clair and Loreno, were all good. Sam Pickett's Paris Gaiety Girls 25-26 proved a drawing card; performance good. Coming: The Merry Widows 49. Ferguson and Emerick, McNulty's Visit, 7-9.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week Sept. 25: Melrose and Elmer, Shayne and Worden, Mimic Four, Burt Jordan, Bloom and Cooper, Eckert and Heck, Barry and Bannan, O'Brien and Jennings.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): House dark Sept. 25-26. Coming: Lange Operatic Burlesquers 30-2. Manhattan Burlesque and Opera co. 4-8.

FALL RIVER, MASS.—Canto Theatre (Al Haynes, manager): This place, formerly the Wonderland, has been leased by Lowell, Mass., parties and opened Sept. 27 with the following bill: The Metropolitan Three, McCoy Sisters, Haynes and Redmond, Al. Decker, Ekart, John Phillips, Carrie Alden, the Andersons, Mardo, and Minnie McAvoy.

KANSAS CITY, MO.—The fearful and wonderful performance of the Cherry Sisters were the feature of the vaudeville at the Gills Sept. 26-27. They objected to the fusillade of missiles, and rang down the curtain. Variety acts preceded them. Business was fair during the week after the opening.

MANCHESTER, N. H.—New Elm Street Theatre (George L. McFadden, manager): Lang's Burlesquers Sept. 25-26 drew good houses, followed by the Manhattan Burlesque co. remainder of week.

TROY, N. Y.—Gaiety Theatre (James Harne, manager): The White Crook Sept. 25-26. Performance good. Irwin Brothers' Venetian Burlesquers 4-9.

VAUDEVILLE PERFORMERS' DATES.

Adelman and Howe—Exposition, Nashville— indefinite.

Aldrich, Charles T.—Olympia, N. Y., 27-Oct. 9.

Angela Sisters—3-Opera House, Chicago, 4-9.

Aherns, The—Hopkins', Chicago, 4-9.

Avery and King—Chutes, Chicago, 20-Oct. 9.

Armin and Wagner—Keith's, Phila., 4-9.

Alburtus and Bartram—Hopkins', Chicago, 4-9.

Amber, Maud—Drexel, Chicago, 4-9.

Albion Bros.—Drexel, Chicago, 4-9.

Americus Comedy Four—Olympic, Providence, 4-9.

Olympia, N. Y., 11-16.

Barry and Bannan—Keith's, Boston, 4-10.

Bryton, Georgia—Opera House, Chicago, 4-9.

Black, Jas. E.—Chutes Park, Chicago, 4-9.

Blackton, J. Stuart—Keith's, Phila., 4-9.

Bennett and Kent—Hyde and Behman's, Brooklyn, 4-9.

Bigger and Dreher—Harlem Music Hall, N. Y., 4-9.

Berwick, Alice—Proctor's, N. Y., 4-9.

Burkhardt, Lillian—Keith's, N. Y., 4-9.

Conway and Leland—Hyde and Behman's, Brooklyn, 4-9.

Cohans, Four—Keith's, Boston, 4-9.

Clover Trio—New Haven, Conn., 4-9.

Clayton, Jenkins and Jasper—Orpheum Theatre, Frisco, 27-Oct. 30.

Carr and Jordan—Harlem Music Hall, N. Y., 4-9.

Case, Charley—Haymarket, Chicago, 4-9.

Caron and Herbert—Olympic, Chicago, 4-9.

Crango, Mona—Olympic, Chicago, 4-9.

Collins, Jas.—Chutes Park, Chicago, 4-9.

Carroll and Webb—Drexel, Chicago, 4-9.

Coner, Imogene—Music Hall, Brooklyn, 4-9.

Clement Sisters—Music Hall, Brooklyn, 4-9.

Clayton and Allen—Music Hall, Brooklyn, 4-9.

Castilians, Five—Proctor's, N. Y., 4-9.

Craig, Mabel—Bijou, Worcester, Mass., 4-9.

Canfield and Carleton—Pastor's, N. Y., 4-9.

Davis and Jernice—England—Indefinite.

Damn Brothers—Keith's, N. Y., 27-Oct. 3.

Dunbar, A. O.—Music Hall, Buffalo, 4-10 Keith's, Phila., 11-16.

Dixon, Bowers, and Dixon—Haymarket, Chicago, 4-9.

Dunn, Arthur and Jennie—Hyde and Behman's, Brooklyn, 4-10.

Downs, T. Nelson—Haymarket, Chicago, 4-9.

De Wolf and Walters—Haymarket, Chicago, 4-9.

Dillon Bros.—Olympic, Chicago, 4-9.

Deogans, The—Olympic, Chicago, 4-9.

Dixey, Henry E.—Keith's, Phila., 4-9.

Derenda and Breen—Ninth and Arch, Phila., 4-9.

De Moras, The—Keith's, N. Y., 4-9.

Dockstader, Lew.—Pastor's, N. Y., 4-9.

Dana, Kathryn—Pastor's, N. Y., 4-9.

Edmonds, Press—Orpheum, Frisco, Oct. 11—Indefinite.

Edmonds, Emerson, and Edmonds—Bijou, Worcester, Mass., 4-9.

Emery and Russell—Drexel, Chicago, 4-9.

Estelle—Keith's, Phila., 4-9.

Emerson Female Quartette—Keith's, N. Y., 4-9.

Evans and Vidocq—Keith's, N. Y., 4-9.

Electric Trio—Frisco, Montreal, 4-17.

Favor and Sinclair—Haymarket, Chicago, 4-9.

Fisher and Carroll—Haymarket, Chicago, 4-9.

Frencilli and Lewis—Opera House, St. Louis, Oct. 3-9.

Hopkins', Chicago, 10-16.

Fremons, The—Olympic, Chicago, 4-9.

Frankline Sisters—Olympic, Chicago, 4-9.

Foy and Clark—Keith's, Phila., 4-9.

Ford and West—Keith's, N. Y., 4-9.

Goggin and Davis—Palace, N. Y., May 1—Indefinite.

Gilmour and Magee—Opera House, Chicago, 4-9.

Geyer, Edgar—Olympic, Chicago, 4-9.

Graia, Herr—Olympic, Chicago, 4-9.

Gage, Belle—Chutes Park, Chicago, 4-9.

Grierson Sisters—Drexel, Chicago, 4-9.

Gaylor and Graf—Music Hall, Brooklyn, 4-9.

Howe, Wall, and Walters—Opera House, Chicago, 4-9.

Harding and Ab Sid—Music Hall, Brooklyn, 4-9.

Hodges and Luchmeier—Hyde and Behman's, Brooklyn, 4-9.

Hullmes, Ada—Haymarket, Chicago, 4-9.

Hayes and Lytton—Opera House, Chicago, 4-9.

Howard and Alt—Keith's, Phila., 4-9.

Hart and Elliott—Ninth and Arch, Phila., 4-9.

Hill, Billy—Ninth and Arch, Phila., 4-9.

Heindl, Alex.—Keith's, Boston, 4-9.

Horan, Eddie—Keith's, N. Y., 4-9.

Koreur Children—Haymarket, Chicago, 4-9.

Kelley and Mason—Nashville, 4-9.

Le Roy, Kate—Opera House, Chicago, 4-9.

Le Roy, John—Harlem Music Hall, N. Y., 4-9.

Leard, Lillie—Pike's, Cincinnati, 4-9.

Le Clair, Blanche—Opera House, Chicago, 4-9.

Latime, Pattie—Olympic, Chicago, 4-9.

La Sage, Harry—Chutes Park, Chicago, 4-9.

Lane Chris and Maud—Drexel, Chicago, 4-9.

Leon, Walter—Keith's, Philadelphia, 4-9.

Lee, Minnie—Keith's, Philadelphia, 4-9.

Le Roy, Servais—Keith's, N. Y., 4-9.

Leick, Master—Keith's, N. Y., 4-9.

La Marr and Lincoln—Howard, Boston, 4-9.

Montgomery and Stone—Olympic, Chicago, 4-9.

Mimic Four—Auditorium, Baltimore, 4-9.

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### IN OTHER CITIES.

(Received too late for classification.)

#### SAN FRANCISCO.

At the Baldwin Theatre Sept. 20-25 was presented for the first time on any stage Eugene Presbrey's comedy, *A Virginia Courtship*, by William H. Crane and his excellent co., and has proved such a success that it will be continued without change during the rest of the engagement, which ends Oct. 2.

The play suggests in a way other old English comedies such as *London Assurance*, but it is free from some of the affectations which militate against even that and similar delightful old comedies. Mr. Crane fits excellently well into the part of the Major, and Mr. Presbrey has done some very clever work with this character, making it exceedingly amusing in spots and also very strong, and giving to it some excellent scenes, noticeably the one where the Major finds that he is ruined, and in consequence withdraws his proposition of marriage. The Virginia Major is a delightful character, and Crane plays it with all the earnestness and seriousness of purpose of which he is capable, with a result that is eminently satisfactory. Too much cannot be said of the dainty and delightful widow. Her part is picturesque and lovable, and in the preparation of this also Mr. Presbrey is entitled to great praise. I cannot think of anybody who would play Madame Robert more charmingly and successfully than Annie Irish. Her refinement and personal charm have every opportunity of displaying themselves in this part, and she has that magnetism which holds the audience as her own from the very moment she steps upon the stage. The last act, when the Major has addressed a challenge to a man who has returned to write a note to the widow, is perhaps the best scene in the play. Particular praise is due to the two young lovers in the play, Percy Haswell as the daughter of the widow, and Mr. Hale as the Major's son. I have seldom seen a better or more charming bit of comedy. Special mention should also be made of Boyd Putnam, who handles Jack Neville, an unsatisfactory part, in an excellent manner. The remaining characters are well handled. Business has been very good throughout the week. Mr. Crane had intended playing *The Senator and His Wife's Father* during the last week of his engagement, but, as above stated, his new comedy has made such a decided hit that he has concluded to omit his two old successes. My friend from India.

At the Columbia Theatre the *Wife* has been revived during the week 20-25. The San Francisco public does not seem to ever tire of *The Wife*, and though it has been played and replayed here until most of us know it backward, it is always sure of a good business, and the past week at the Columbia has been no exception to the rule. The performance, as given by the Frawley co., is one of the best I have ever seen. Mr. Worthington as Senator Rutherford gives force to the character by the intensity of his manner, and he finds no difficulty in impressing the audience that he is the true and loyal man he is supposed to be. Harry Corson (Clarke) has been seen as Major Putnam before. He is very funny, and deserves a great deal of credit for diversifying the character of his different roles while still retaining all their humor. Mr. Frawley as Robert Grey delighted his auditors. The part was just the kind of one they like to see him in, and he certainly handles that important role in a judicious and artistic way that is most satisfactory. Wilson Knos repeated his former success in the role of Matthew Culver. Of course, Blanche Bates played the part of the Wife, and she plays it as she has played many similar roles, with the highly wrought, intense, and true womanly feeling which is exactly what this character requires. Selene Johnson fits well into the Frawley co., and lends the necessary strength to the part of Lucile Ferrant. William Lewers as Jack Dexter was good, and with the assistance of Gladys Wallis, who is always herself, and as such a simple, sweet, and charming little sourette, the comedy scenes are carried off effectively. Augustus Thomas' farce-comedy, *Don't Tell Her Husband*, will be produced for the first time on any stage, with Harry Corson (Clarke) in the leading role.

The Flying Dutchman and Lohengrin have alternated at the Tivoli 20-25, and they are, perhaps, the best efforts of the grand opera season. In the former Mr. Mortens as the Flying Dutchman and Edie Stewart as Senta won the honors, both singers doing excellent solo work. Signor Abramoff was a most satisfactory Deland. The remaining characters were ably filled by Rhys Thomas, Bernice Holmes, and Arthur Boyce, all being in good voice. In Lohengrin Michelena was at his best and received many encores. Signor Viriani as the King did good and effective work, as did also J. J. Raffel as the Herald. Noble Frederick and W. E. West as the Herod. Edie Stewart as Elsa and Katherine Fleming Hinrichs as Ortrud rendered their parts with telling effect and shared honors with the male portion of the cast. Both operas were handsomely costumed and effectively staged. The orchestra had been enlarged by the addition of thirty musicians especially for the production of these two operas. Business excellent. The Hugenots and The Flying Dutchman 27-31.

The Alcazar has been doing a good business 20-25. It being the last week of The First Born, every one seemed anxious to see it once more before it leaves for New York 27. As a curtain-raiser this week *A Serious Tangle* has been revived with practically the same members in the cast. Between the acts Little Venie, who plays the part of Chan Toy, the first born, in the Chinese play, does her specialty act, impersonating a tough girl in *Ada Lewis*, which is nightly encored. This is really a very clever bit of work for a child of scarcely five years. Hazel Kirke 27-31.

There has been an excellent programme at the Orpheum 20-25, and as usual the house has been crowded. In addition to the holdovers there are a number of new attractions. McCarthy and Reynolds made a hit with their singing, gags, etc. The Nicholls Sisters in their impersonation of darky girls win much applause. Pitroff, the caricaturist, delineates many well-known men. Irene Franklin, George Evans, and the Girards in specialties complete the list, and are well received.

The exciting and startling melodrama, *Slaves of Gold*, was produced at Morosco's 20-25. The members of the co. are well cast, and do good work. The scenic effects are excellent. Lights and Shadows 27-31.

On 22 Harry W. Morosco, son of Walter Morosco, and manager of the Grand Opera House, was married to Miss Florence E. Jackson. The wedding was a quiet one, and the couple departed immediately for Southern California, where they will spend a short time.

Wright Huntington, who has been engaged as the leading man of the Alcazar Stock co., and Florida Kingsley, who is to take the place of May Buckley, so long the favorite comedienne of this co., will make their first appearance 27 in Hazel Kirke.

It is to be regretted that George Truett has closed his engagement with the Alcazar Stock co. He has done some very good work, and was a great favorite with the patrons.

Edie Stewart, who is doing such excellent work at the Tivoli, has been engaged to appear in New York this winter as a member of the Damrosch Opera co.

Carrie Clarke Ward, the California comedienne, has received a tempting offer from a theatrical manager in Australia to tour the colonies in Irish plays in the near future. She has gone to her home

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bar, Phil Brannon, W. E. West, Fred Kavanagh,

John J. Raffel, and Edwin Stevens. The sourette

has as yet not been selected. Max Hirschfeld will

be the musical director. . . . . W. W. KAUFMAN.

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"And how do you like the play? But of course you can't tell from what you've seen. It is strong, but subtle; therein lies the danger. The public prefers sunshine to clouds upon the stage. And yet there are many points of view. People, speaking of some role, say to me: 'Yes, indeed, it is a fine strong part; but isn't it very gloomy?' And others say, referring to parts like that in The Professor's Love Story: 'Yes, it is charming, delightful; but do you think there is enough in it for you?' As for myself, I best like strong roles full of human interest, like that in The Middleman. I have played a good many villains, too, but began my professional career with the portrayal of a military man, the second officer in The Lady of Lyons.

"When was that? Why, on the day after Christmas, at the Theatre Royal, in Weymouth, in 1880. I had been in a commercial business before, and never had had any training for the stage, although I had been a devotee of the theatre and had dreamed of some day becoming an actor. When I was a very small boy, in Brighton, I organized a dramatic company and we used to give performances in the back garden. When I appeared in The Lady of Lyons I was very green, but very confident. There were really three officers in the play, but only two actors for the parts, so I asked that I might be allowed to speak the lines of the third officer as well as those of the second. I had absolutely no feeling of nervousness upon my first appearance, for the reason, I suppose, that being unknown I had little to lose. It is very difficult now on a first night, because I feel that I have much to lose.

"After my appearance in The Lady of Lyons I became a member of a company that toured the Western circuit, and then, as responsible utility man, I went to Glasgow, where I met the late E. H. Southern, who engaged me for a tour, during which I played Captain de Boots in Dunderberg Married and Settled, Mr. Smith in David Garrick, and Sir Edward Trenchard in Our American Cousin. Then came several seasons of stock at Plymouth, Scarborough, Belfast, Dublin, where I was given a chance to show what I could do with John Ferne in Progress, at Birkenhead, Sunderland, Newcastle, and Bradford. During these days I played William in Black Eyed Susan, Blenkinsop in An Unequal Match, Wellborn in A New Way to Pay Old Debts, Leucippe in Pygmalion and Galatea, and Chrysal in The Palace of Truth. I also made my first essay at Shakespearean characters, playing Romeo, Macduff, and Iago, at Newcastle, and at Bradford Talcombridge in King John and Edmund in King Lear, which part was the first of the many villains I have played.

"My first London appearance was made at Covent Garden Theatre as Alfred Highflyer in A Roland for an Oliver, on December 26, 1875, and I also appeared during this engagement as Antonio to the Shylock of Charles Rice. Both of these plays were given before the pantomime. At about the same time I played, at the Alexandra Palace, Charles Courty in London Assurance. Then came another period in the provinces, during which my work was so varied that I look back to it as a most important factor in my training and development as an actor. During this time, among many parts I played Edgar in King Lear, Eugene Aram, Orlando Middelmark in A Lesson in Love, Sydney Daryl in Society, Horace Holmcraft in The Magdalen, and Robert Foliot in The Shanghaiese.

"After receiving and refusing an invitation to reappear in London I was specially engaged for Horace Placide in Led Astray, and a little later joined Joseph Eldred's company, during which engagement, in Glasgow, in 1877, I played Dubosc and Lesurques in The Lyons Mail and seemed to quite take the fancy of the Scotch critics. In September, 1877, an important event in my career took place. I became the leading man for Helen Barry and played such parts as Macbeth, Sir Peter Teazle, Sir Harcourt Courty, Claude Melnotte, and Arkwright in Arkwright's Wife. I also accepted special engagements during this period and played Benedict and Charles Surface, Young Marlowe, Frank Annesley in The Favorite of Fortune, and Ham in Little Em'ly. Then came a three years' engagement with William Duck, during which I appeared in many juvenile parts, originating the role of Fletcher in Uncle and a part in Elopement, one of the first dramatic efforts of Henry Arthur Jones.

"During the last fortnight of my engagement with Mr. Duck, when I was playing with his company at Brighton, I received an offer to appear in the afternoons at the Imperial Theatre, London, playing Sir Harcourt Courty, and, for the first time, De Leperre in Led Astray and Hayes in Arkwright's Wife. I would play in London in the afternoon and run down to Brighton in the evening and play again. This was no easy task, and I was very glad when my last fortnight with Mr. Duck had come to an end. I dropped into the Princess Theatre, London, one day in 1881 and saw The Old Love and the New, with Miss Eastlake as Lillian, and Wilson Barrett, who was managing the theatre, as John Stratton. Mr. Barrett had just produced Prou-Frou, with Madame Modjeska, and was about to bring out The Lights of London. I happened to meet Henry Berman, who had been manager for Miss Barry, but was then connected with the Princess. He recommended me to Mr. Barrett, who had seen me play a villain role at Hull. I was engaged, and received praise for my portrayal of Clifford Amyntage. Then I played with success Philip Boyston in The Romyan Rye, but I think I 'arrived' as the French say, when I played Spider in The Silver King. For the first time I tasted the sweets of a London reputation. Then in succession I played the Holy Clement in Claudian, Sextus Tarquin in The Household Gods, Glancie in Clito, Ezra Promise in The Lord Harry, and Mark Lezzard in Hoodman Blind."

Of Mr. Willard in some of these characters a London critic said: "It was his Spider that marked him decisively as a coming man. It was long since anything so easy, polished, and demonic had been witnessed in a metropolitan theatre. The personality as well as the art of the actor profoundly stirred the public, and from that day to this his successive impersonations have been awaited with keen curiosity. Glancie was a triumph, not only of acting but of make-up; it was a genuine dramatic picture, boldly drawn and highly colored. As Mark Lezzard in Hoodman Blind Mr. Willard gave a wholly fresh interpretation of villainy, excited and sustained by lawlessness and ungovernable passion. It is notable, indeed, that numerous are the stage villains that Mr. Willard has been called

upon to portray, they can all be readily differentiated, the one from the other. They have never been monotonously similar. Each has a separate individuality."

"During this time," continued Mr. Willard, "I took part in a good many afternoon performances. At the Crystal Palace, in 1882, I played Dunscombe Dunscombe in M. F., Lord Flamingant in Society. In the same year I played King William in Lady Clancarty, De Vasseur in Won by Honor, Rawdon Headmore in Hunted Down, Master Walter in The Hunchback. At the Crystal Palace, in February, 1883, I played Tom Finch, the first purely emotional role I ever essayed. The next day I played Wildrake in The Love Chase, and a month later, at a matinee of Cymbeline, in which Miss Wallis was Imogen, I was Iachimo, and at this time I played the leading role in The Romyan Rye thirty-nine times during the absence of Mr. Barrett. You can easily see that this was a busy time for me. It is true that there was more glory in playing in London than in the provinces, but in my case at least there was also more work."

"Mr. Barrett came to this country in 1890, and I remained behind because I was well content with London. At the Haymarket Theatre I played James Halston in Jim the Penman, Tony Saxon in Hard Hit, Geoffrey Delamoyne in Man and Wife, Captain Hawthorley in Still Waters Run Deep, and Curanto in Amber Heart. This character resembled the character that I am playing now in that it was that of a good physician. I was glad to get parts like this, because I was so deep dyed in stage villainy that there was a possible danger of my forgetting how to be good. But I couldn't keep long from paths of wickedness. I was soon again a villain, Gonnie, in Loyal Love, at the Gaiety, where I also played Dick Dugdale in The Pointeman, the Tiger in The Ticket-of-Leave Man, Count Freund in Christina, and Danella in To the Death. But as a sort of relief from all this villainy I was the virtuous hero in Held by the Enemy, and Hayes again in Arkwright's Wife."

"I tried my hand at management in 1890, opening the Shaftesbury in June with a revival of Jim the Penman, and following it on August 29 of that year with The Middleman. The character of Cyrus Blenkinsop in this play is one of the strongest and best I have yet played. During this same year I met A. M. Palmer, and he persuaded me to come to this country. Meanwhile I produced Judah and in it achieved success with the character of a romantic clergyman. My first appearance in New York was in this very theatre, then Palmer's, on Nov. 12, 1890, and I played here for twenty-two consecutive weeks. Of course I couldn't overlook Chicago, and was there for a few weeks before returning to England. In May of 1891 I acted for the first time before a Boston audience. Having once been in America I was of course desirous of coming again, and have been here almost every season since my first visit. Among plays I have produced here are The Middleman, John Needham's Double, A Fool's Paradise, and The Professor's Love Story."

"I don't wonder that a good many English actors come over here and stay. We are, as a whole, a sensitive and impressionable class, and are considerably influenced by climatic conditions. We find your bright skies and crisp winter days a great relief from the foggy dampness of average winter weather in London, and I think the actor, moreover, has a better chance of making a living here than there. In London, you know, the actor is engaged only for the run of the piece, and in consequence he is soon out of an engagement unless he is lucky enough to be in the cast of one of the most successful of the plays. I note a revival of the stock system here. I think this is a good thing for the actor, because through it he becomes less of a rover and has more time to study and develop his art. It seems to me, however, that the presentation of one play a week is sufficient. There are several suburban theatres in London which give a change of programme weekly, and their business is so large as to seriously interfere with that of the centrally located houses."

"I shall remain in this country until next May. I would stay longer, but I find that I am nowhere in rivalry with the bicycle on the beautiful afternoons and nights in June, so I have decided to give up the unequal contest. The bicycle is a serious factor in the Summer theatrical season in England, too. Not only has it a seductive fascination which keeps its devotees away from the theatre when the weather is fine, but the paying for it makes abstinence from the play necessary for a time. No, I don't ride a wheel myself, and I can't afford to encourage the habit. Its chief advantage, it seems to me, is the power it gives to city people to get out into the country and enjoy rural scenes and nature where she is at her best. But I accomplish this with my legs. Often during my vacation I take tramps through parts of England. I have never before visited, and forget the stage and find true rest, as I do at my little country cottage. This is situated in a very curious little place, only fourteen miles from London, and yet apparently a thousand miles from it. I chose it for a home because civilization has not yet reached it. Here I can forget completely the blazing lights of the town and the glare of the footlights, because when night falls in this village the only lamps are the lamps gleaming cheerfully out of cottage windows."

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Mr. Clement Scott in the columns of the LONDON DAILY TELEGRAPH says:

We do not need farces from France that want do coloring, or tedious treatises from Germany that need weeding and transcribing, so long as we can get from America such an admirable example of wholesome and unforced tonificity as "Miss Francis of Yale." Before the day is out, unless we are very much mistaken, people will be comparing it with their lost or exhausted favorites. Is it better than "The Private Secretary"? Will it run as long as "Charley's Aunt"? Is there as much laughter in it as "A Night Out"? Well, who can say? Time alone can tell. All we can emphatically declare is that if the public, tired and harassed with work, wanting a change and distraction, demand a funnier couple of hours' amusement than this, they must be very hard to please. Let us not complain and turn ourselves inside out with envy and spleen because America has scored another win. America and Mr. Michael Morton deserve all the genuine success they won last night. For years past our dramatists have taken America by storm, and if the tables are now turned the playgoer is not likely to grumble. Competition in any trade is an excellent thing. America has recently captured one of our strongholds in drama, and now threatens to silence our batteries of farce. Let our excellent cousin fire away! And when our dramatists wake up to action

again we shall be the first to cheer them on. So far "Secret Service" and "Miss Francis of Yale" score two to the good for the great country that has fed upon us and is now generously providing us with first-class dramatic food.

The audience had cause to thank the author and the artists for an entertainment that succeeded from the instant the curtain rose until it fell. Often we are in doubt if a play will succeed or fail. It would be an affection to express any doubt in this instance, for the English public has never yet turned its back against a good thing. "Miss Francis of Yale," as the Americans say, "has come to stay," and the longer the better!

#### THE LONDON REFERENCE says:

It is not art, it is not literature; but it is very amusing all the same, and the playgoer who would rather be merry than wise (and who would not be neither one nor the other) may laugh, to put it politely, till his gloves are ready to split over the fun of Mr. Michael Morton's farce, "Miss Francis of Yale," which was produced at the Globe on Tuesday. "Miss Francis" is cousin-german to our old friend "Charley's Aunt," and I shall be very much mistaken if the family reputation for longevity is not kept up by the new American farce. It is not what is said but what is done that is the making of the third act, which passes in the young man's bedroom. In short, so Mr. Fenley was to "Charley's Aunt," so is Mr. Woodson Grossmith to "Miss Francis of Yale," and there is no reason why it should not bring back prosperity to the Globe Theatre.

### NOTICES OF THE AMERICAN PRESS.

#### MILWAUKEE DAILY NEWS.

One of the liveliest farce comedies ever seen upon the local stage is "Miss Francis of Yale." It has more dash and vim than "Charley's Aunt," and is really, with an excellent company, a most laughable farce.

#### MILWAUKEE SENTINEL.

"Miss Francis of Yale," had its first performance in this city at the Davidson theatre last night in a rollicking good farce by Michael Morton, a brother of Martha Morton, on the order of "Charley's Aunt," but even better than that success. It is brim full of funny situations.

#### MILWAUKEE JOURNAL.

The last act of Miss Francis is one of the funniest things I have ever seen in my life. The whole piece is amusing enough and the last act so exuberantly funny that no one who loves laughter should miss seeing it; and perhaps more than once. Mr. Girardot is to be most sincerely congratulated upon a most masterly piece of acting, a hugely funny conception, and a consistent appeal to mirth and delicacy of humor that is

especially praiseworthy in these days of painting with a broad brush. I sincerely hope that all laughter-loving folk will go to see it, not missing this chance of a most delightful evening, divided up between spontaneous laughter and appreciation of really admirable acting.

#### ST. PAUL PIONEER PRESS.

Distinctly novel in treatment and theme, "Miss Francis of Yale" comes, indeed, as a pleasant surprise in these days of knock-about, vulgar so-called farcical comedies, it is indeed gratifying to draw attention to such a clean-cut, wholesome comedy, so full of infectious fun. It would be invidious to call attention to any special part of the play. We can only say that never on any stage have we witnessed an act so exuberantly funny as the third act of "Miss Francis of Yale." Mr. Girardot's young colleague, who causes all the mischief through his decided penchant for private theatricals, is one of the finest studies we have seen. There is small cause for wonder that "Miss Francis of Yale" is now the reigning success in London, after being hailed everywhere as the funniest and cleanest comedy seen in late years. All concerned deserve the genuine success of last evening.

# MISS FRANCIS OF YALE

### NOTICES OF THE AMERICAN PRESS.

#### MINNEAPOLIS TRIBUNE.

That is one great charm of this "Miss Francis of Yale," its possession of the unexpected. The story would not be complete without the first two acts; yet they pale into insignificance beside the third. When "Charley's Aunt" came out, people thought it very funny to see a man persecute a woman, and be continually mistaken for the feminine, but this idea was soon worn threadbare, as one playwright after another worked the lead. Then Michael Morton evolved a new situation and found a novelty. He retained the doll and discarded the clothes.

#### MINNEAPOLIS JOURNAL.

The farce is purely funny. Good, clean, wholesome fun—fun that sweeps away the cobwebs from the tired brain and makes it better fitted to take up again the serious duties of life. It demonstrates anew the proposition that fun and mirth are not synonymous terms and that genuine and hearty laughter can be evoked without recourse to risqué situations and double entendres. The action rapidly waxes in the second act and terminates in a cyclone of merriment. It is assuredly one of the best things of its kind that has been given here.

#### KANSAS CITY JOURNAL.

Those who like to experience the effects of the real thing or who may want to fix a standard for their future guidance are respectfully recommended and

unconditionally urged to see "Miss Francis of Yale," the new farce that opened at the Cosmos last night for a week's engagement. This is no yellow labeled brand of goods, but bears the original and only genuine trade-mark. Its immediate influence is like a renewal of care-free youth, and it is warranted to leave a pleasant taste. Indeed, it might be taken for a week, every night, before going to bed, without palliating on the appetite.

"Miss Francis of Yale" is a return to legitimate farce as distinguished from the vaudeville travesties that commonly are classified as farce comedies. It is one of the few great successes recently scored in this particular line. It is better than "Charley's Aunt" and funnier than "My Friend From India."

As the enjoyment of the play depends largely upon its surprise, it would be manifestly unfair to those who have not seen the comedy to describe the many original and exuberantly funny situations. The great moment of the play is the finale of the second act.

#### KANSAS CITY WORLD.

Imitation may be sincere flattery, but it is not a commendable quality, either in plays or books. Therefore, to say that "Miss Francis of Yale," the new play which was presented before a large and appreciative audience at the Cosmos, Monday night, is an imitation of "Charley's Aunt" is perhaps an undeserved reflection.

In some respects Mr. Morton's work shows improvement upon the early farce. "Miss Francis" is brighter and better than "Charley's Aunt." Its funny situations are generally unforced.

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